



BEST OF

DEF LEPPARD





BEST OF

DEF LEPPARD

- | | | | |
|----|-------------------------------|-----|-----------------------------|
| 2 | ANIMAL | 101 | POUR SOME SUGAR ON ME |
| 13 | ARMAGEDDON IT | 112 | ROCK BRIGADE |
| 27 | BRINGIN' ON THE HEARTBREAK | 121 | ROCK OF AGES |
| 34 | FOOLIN' | 129 | ROCK! ROCK! (TILL YOU DROP) |
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Music transcriptions by Steve Gorenberg and Andrew Moore

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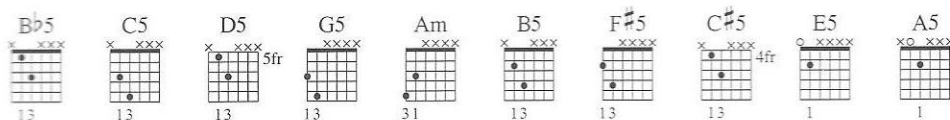
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from *Hysteria*
Animal

Words and Music by Joe Elliott, Phil Collen, Richard Savage, Steve Clark, Richard Allen and Robert John Lange



Intro

Moderate Rock ♩ = 122

Gr. 1 (dist.) Bb5 Rhy. Fig. 1 C5 D5 Bb5 C5 D5 C5 End Rhy. Fig. 1

Gr. 2 (dist.) f -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 fdbk. w/ bar

Gr. 3 (dist.) f P.M. -1 P.M. -1 P.M. -1 P.M. -1 1/2

TAB

Pitch: C

10 10 10 11 10 (10)

10 10 10 10 10 10 10

Gr. 1: w/ Rhy. Fig. 1 Bb5 C5 D5 Bb5 C5 D5 C5

1. A wild —

Gr. 2 fdbk. w/ bar

Gr. 3 P.M. -1 P.M. -1 P.M. -1 P.M. -1 P.M. -1 P.M. -1 w/ bar

TAB

11 11 11 13 11 13 13 13 13 13 (13)

10 10 10 10 10 10 10 10 10 10

Verse

Gtrs. 2 & 3 tacet

Bb5

Rhy. Fig. 2

C5

D5

Bb5

G5

Am

G5

End Rhy. Fig. 2

Gtr. 1

mf

P.M.

ride _ o - ver ston - y ground. _ Such a lust for

*Gtr. 4 (clean)

Rhy. Fig. 3

End Rhy. Fig. 3

mf

P.M.

*Two gtrs. arr. for one.

Gtr. 5 (clean)

mf

w/chorus

Gtr. 1: w/ Rhy. Fig. 2 (3 times)

Bb5

C5

D5

Bb5

G5

Am

G5

life, _ the cir - cus comes to town. _ We are the hun - gry

Rhy. Fig. 4

End Rhy. Fig. 4

P.M.

Drum - v. Gary Fig. 1.2 times
 Dr. 4/4
 Dr. 5

C5 D5 Bb5 G5 Am G5

Does on a light-ning raid. Just like a riv-er

Riff A

f

Slight P.M.

Bb5 C5 D5 Bb5 G5 Am G5

runs, like a fire needs flame. Oh, I burn for you.

Riff B

let ring w/ bar

let ring w/ bar

End Riff B

End Riff A

f

Slight P.M.

Rhy. Fill 1

End Rhy. Fill 1

f

§ Pre-Chorus

Gtr. 2 tacet

B5

Rhy. Fig. 5

F#5

Gtr. 1

P.M.



Gtr. 3

Riff C

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

4

7

4

6

4

7

6

7

6

6

6

7

Gtr. 6

Rhy. Fig. 5A

w/ bar

w/ bar

4

X

2

4

X

2

C#5

End Rhy. Fig. 5

P.M.



uh, whoa.

End Riff C

P.M.

P.M.

P.M.

6

9

6

7

6

9

X

X

6

7

6

6

(9)

End Rhy. Fig. 5A

w/ bar

6

X

4

6

7

6

6

4

4

6

4

6

4

(4)

Gtrs. 1 & 6: w/ Rhy. Figs. 5 & 5A

Gtr. 3: w/ Riff C

B5

F#5

C#5



I need your touch, don't need your love,

uh, whoa

And I want,

Chorus

Gtr. 1 **F#5** **Rhy. Fig. 6** **E5**

P.M.

and I need, and I lust,

Gtr. 3

let ring - *w/ delay w/ bar (9) 9 7 9 (9) let ring - w/ bar (7) 9 7 7 (7)

*Set for quarter-note regeneration w/ 1 repeat.

Gtr. 5 **Riff D** **End Riff D**

let ring - let ring -

4 6 4 6

Gtr. 6 **Rhy. Fig. 6A**

P.M. P.M. P.M. let ring P.M. P.M. P.M. let ring

2 4 2 2 4 2 4 2 0 2 0 0 2 0 2 4

1st & 2nd times, Gtr. 5: w/ Riff D (2 1/2 times)
3rd time, Gtr. 5: w/ Riff D (3 times)

To Coda 2

B5 A5 **End Rhy. Fig. 6**

Gtr. 1 **B5** **A5** **End Rhy. Fig. 6**

P.M.

an - i - mal. And I want,

Gtr. 3

w/ bar (9) 7 9 7 9 (9) w/ bar (7) 7 9 7 (7)

Gtr. 6 **End Rhy. Fig. 6A**

P.M. P.M. P.M. P.M. P.M. P.M.

2 4 2 2 4 2 2 4 0 2 0 0 2 0 2 4

To Coda 1 ⊕

Gtr. 1

F#5 E5 B5 A5

P.M.

and I need, — and I lust, — an - i - mal. — 2. I cry

Gtr. 2

* < mf w/ bar grad. dive

2 0

*Vol. swell -1 -1 1/2

Gtr. 3

let ring — let ring — let ring —

w/ bar w/ bar w/ bar

9 7 9 (9) 7 9 7 7 (7) 7 9 7 9 (9) 9

delay off

Gtr. 6

P.M. P.M. - - P.M. let ring - - P.M. P.M. - - P.M. let ring - - P.M. P.M. - - P.M.

2 4 2 2 4 2 2 4 0 2 0 0 2 0 2 4 2 4 2 2 4 2 0

Verse

Gtr. 1: w/ Rhy. Fig. 2 (4 times)
Gtr. 4: w/ Rhy. Fig. 3
Gtr. 6 tacet

Bb5 C5 D5 Bb5 G5 Am G5

wolf giv - en mouth to mouth, — like a mov - ing

Gtr. 2

P.H. w/ bar grad. dive

3 (3) 3 (3)

-1 1/2 -2 1/2

Gtr. 3

** < mf

3

**Vol. swell

Gtr. 4: w/ Rhy. Fig. 4 (2 times)

Gtr. 5 tacet

Bb5 C5 D5 Bb5 G5 Am G5

heart - beat in the witch - ing hour. I'm run - in' with the

Gtr. 2

Harm. w/ bar

mf mf

Pitch: G -1

Gtr. 3

f

Gtr. 5

1 1 3 3

Gtr. 2: w/ Riff B (4 times)
Gtr. 3: w/ Riff A

Bb5 C5 D5 Bb5

wind, a shad - ow in the dust.

G5 Am G5 Bb5 C5 D5

And like the driv - in' rain, oh, uh, like a rest - less

Bb5 G5 Am G5

yeah. I nev - er sleep.

D.S. al Coda 1

⊕ Coda 1

Bridge

Gtr. 1 tacet

* G5

A5

E5

Gtr. 1

A5

Huh! Ah! Cry — wolf ba - by.

Gtr. 3

Gtr. 2

mf

w/ bar

delay off
(cont. on lower staff)

+1

9/7

5 2

15 15

15 15

Gtr. 6

Gtrs. 3 & 6

2 0

5 2

3

3

5 2

*Chord symbols reflect implied harmony.

G5 D5 E5 G5 D5

A cry — tough. Gon-na hunt you like an an - an - an - i - mal. —

w/ bar

+1/2

-1

(0)

-1

P.H.

P.H.

3

3

3

5

0

0

3

5

Gon - na take your love an' run.

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1 (2 times)
Gtrs. 3 & 6 tacet

Bb5

C5

D5

Bb5

C5

D5

C5

Gtr. 2

Gtr. 4

Rhy. Fig. 7

w/ slight dist.

w/ bar

End Rhy. Fig. 7

Gtr. 4: w/ Rhy. Fig. 7

Bb5

C5

D5

Bb5

C5

D5

C5

D.S. al Coda 2

semi-harm.----- Harm. w/ bar

Pitch: E -1 -2

⊕ Coda 2

Gtrs. 1 & 6: w/ Rhy. Figs. 6 & 6A

F#5

E5

B5

A5

— and I need, — and I lust, — an - i - mal. — (And I want, —

Gtr. 3 Riff E

let ring ———— | let ring ———— | let ring ———— | let ring ———— |

w/ bar

9 7 9 (9) 7 9 7 7 (7) 7 9 7 9 (9) 9 7 9 (9)

End Riff E

Outro-Chorus

Gtr. 5: w/ Riff D (1 1/2 times)

F#5

E5

B5

A5

End Rhy. Fig. 8

Rhy. Fig. 8

Gtr. 1 P.M. ———— | ———— | ———— | ———— | ———— | ———— |

And I want, and I need, and I lust, — an - i - mal. — And I want, —

— and I need, — and I lust, — an - i - mal. —

Gtr. 3 Riff F

let ring ———— | let ring ———— | let ring ———— |

w/ bar

9 7 9 (9) 7 9 7 7 (7) 7 9 7 9 (9) 9 9 9 9

End Riff F

Gtr. 2

mf

w/ bar

+2

2 2 0 2 2 0

Gtr. 6 Rhy. Fig. 8A

End Rhy. Fig. 8A

P.M. P.M. - | P.M. let ring - | P.M. P.M. - | P.M. let ring - | P.M. P.M. - | P.M.

2 4 2 2 4 2 2 4 0 2 0 0 2 0 2 4 2 4 2 2 4 2 0 2 0 2 0

Gtrs. 1 & 6: w/ Rhy. Figs. 6 & 6A
 Gtr. 2: tacet
 Gtr. 3: w/ Riff E
 Gtr. 5: w/ Riff D (1 1/2 times)

F#5 E5 B5

Take me, and I need, tame me, and I lust, make me your an-i-mal.

Gtrs. 1 & 6: w/ Rhy. Figs. 8 & 8A
 Gtr. 3: w/ Riff F
 Gtr. 5: w/ Riff D (1 1/2 times)

A5 F#5 E5

an-i-mal. And I want, Show me, and I stroke me, and I lust,

B5 A5 N.C.

Let me be your an-i-mal. And I want,

Gtr. 3: w/ Riff E (1st 3 meas.)
 Gtr. 5: w/ Riff D (1 1/2 times)

F#5 E5 B5 A5

Gtr. 1 P.M. -----

I want, and I need, Oo, oo, yeah, An-i-mal, Ow! Heh, heh.

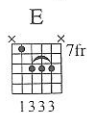
Gtr. 6

P.M. P.M. - P.M. let ring - P.M. P.M. - - - P.M. let ring - P.M. P.M. - P.M.

2 4 2 2 4 2 4 2 4 0 2 0 0 2 0 2 4 2 4 2 2 4 2 0 0 0

from *Hysteria*
Armageddon It

Words and Music by Joe Elliott, Phil Collen, Richard Savage, Steve Clark, Richard Allen and Robert John Lange



Intro

Moderate Rock ♩ = 116

* E5

D5

A

D5

A

D5

E5

D5

Gtr. 1 (dist.)

First system of guitar notation for Gtr. 1 (dist.). It includes a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The music starts with a forte (f) dynamic. Below the staff is a tablature line with fret numbers (7, 9, 9, 9, 9, 7, 6, 7, 6, 7, 9, 7, 9, 9, 9, 9, 9, 7). Chord symbols (E5, D5, A, D5, A, D5, E5) are placed above the staff. A guitar icon is shown above the first measure.

*Chord symbols reflect overall harmony.

Gtr. 1

Second system of guitar notation for Gtr. 1. It continues the musical line with the same key signature and time signature. Chord symbols (A D5 A D5 A E5, D5, A D5 A D5 E5, D5, A D5 A D5 A E5) are placed above the staff. A guitar icon is shown above the first measure.

Gtr. 2 (dist.)

Third system of guitar notation for Gtr. 2 (dist.). It features a treble clef staff with a key signature of three sharps. The music starts with a forte (f) dynamic. Below the staff is a tablature line with fret numbers (9, 9, 9, 9, 9, 9, 7, 6, 7, 6, 7, 6, 7, 6, 7, 6, 7, 6). A guitar icon is shown above the first measure.

Gtr. 3 (dist.)

Fourth system of guitar notation for Gtr. 3 (dist.). It features a treble clef staff with a key signature of three sharps. The music starts with a forte (f) dynamic. Below the staff is a tablature line with fret numbers (0, -1 1/2, 0, -1, 0, +1/2, 7, -1/2, -1). A guitar icon is shown above the first measure.

Gtr. 4 (dist.)

Fifth system of guitar notation for Gtr. 4 (dist.). It features a treble clef staff with a key signature of three sharps. The music starts with a forte (f) dynamic. Below the staff is a tablature line with fret numbers (0, 0, -1, 0, +1/2, 7, 7, -1/2). A guitar icon is shown above the first measure.

Gtrs. 3 & 4 tacet

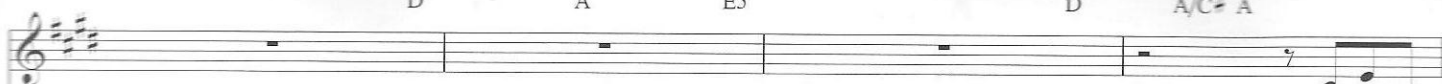
D

A

E5

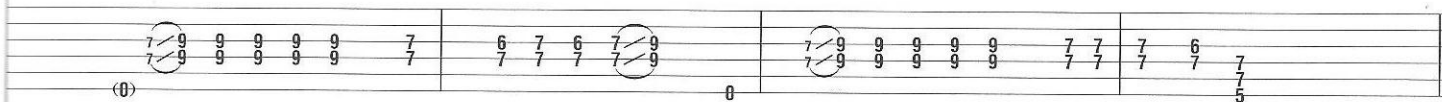
D

A/C# A



1. You bet - ter

Gtr. 1



Gtr. 2

Rhy. Fig. 1

End Rhy. Fig. 1



P.M.

P.M.

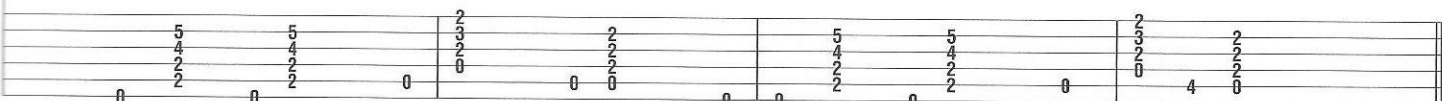
P.M.

P.M.

P.M. ---

P.M.

P.M.



Verse

Rhy. Fig. 2

E

End Rhy. Fig. 2

*Gtrs. 2 & 3



come in - side _ when you're read - y to, but no _ chance if you don't wan - na dance. _ You like the

Gtr. 1

Riff A

End Riff A



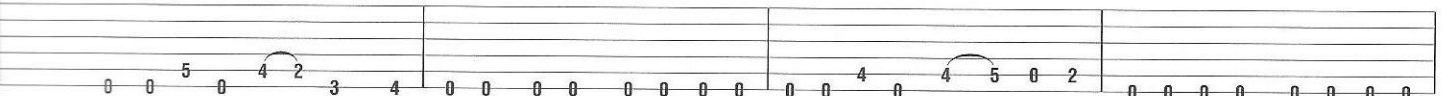
P.M. -

P.M.

P.M. -----

P.M.

P.M. -----



*Composite arrangement

Gtr. 1: w/ Riff A

Gtrs. 2 & 3: w/ Rhy. Fig. 2



four let - ter words _ when you're read - y to, but then you won't 'cause you know that you can. _ You got it, _

D A E5 D N.C.

but are you get-tin' it? You say that

Gtr. 1 Rhy. Fig. 3

P.M. P.M. P.M. P.M. P.M. P.M.

End Rhy. Fig. 3

Gtr. 2 Rhy. Fig. 3A

P.M. P.M. P.M. P.M. P.M. P.M.

End Rhy. Fig. 3A

Gtr. 1: w/ Riff A
Gtr. 3: w/ Rhy. Fig. 2
E

love is a won_ when you get some, but then your fin-ger won't trig-ger the gun. You know you.

Gtr. 2 Rhy. Fig. 4

w/ bar w/ bar

End Rhy. Fig. 4

A E B

you can't stop it, so don't_ rock it. You know you got it. Hey, but are you

Gtr. 2 Riff B

P.M. P.M. P.M. P.M. P.M. w/ bar

*Gradually lift P.M.

End Riff B

Gtrs. 1 & 3 Rhy. Fig. 5

End Rhy. Fig. 5

Pre-Chorus

B

E/B

B

E/B

B

E/B

B

E/B

B

get - ting it, a real - ly get - ting it? (Oh.) Come get it from me. —

Rhy. Fig. 6

Gtrs. 1, 2 & 3

End Rhy. Fig. 6

4 4 4 4 5 4 4 4 4 4 4 4 5 4 5 4 4 4

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

2 6 4 6 4 2 2 2 6 4 6 4 4 4

Chorus

Gtr. 3 tacet

Csus2

G5

D5

E7sus4

D5

Csus2

G5

D5

A7sus4

G/B

(Gim-me all of your lov - in', Ev-'ry lit - tle bit. gim-me all that you've got. — Ev-'ry

Riff D

Gtr. 6 (dist.)

mf

w/ slide

8 7 10 7 8 7 10 7 5

Riff C

*Gtrs. 1 & 5

End Riff C

f

let ring

0 3 0 0 3 2 3 0 2 2 3 3 0 3 0 0 3 2 3 2 0 0 0 0

3 3

*Gtr. 5 (clean)

Gtr. 2 Rhy. Fig. 7

End Rhy. Fig. 7

mf

P.M.

5 5

5 5

Interlude

Gtr. 2: w/ Rhy. Fig. 1 (1st 2 meas., 2 times)

E D A E D A E



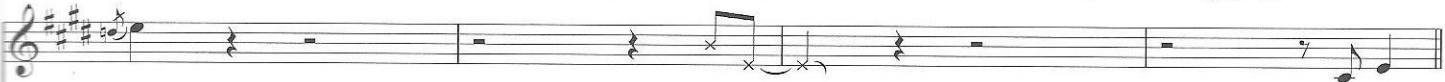
Yeah. _____

Do, do,



Gtr. 2: w/ Rhy. Fig. 1

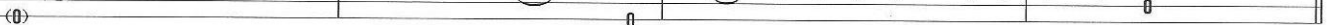
D A E5 D A/C# A



da.

Uh, oh. _____

2. You try



Verse

Gtr. 1: w/ Riff A (2 times)

Gtrs. 2 & 3: w/ Rhy. Fig. 2 (2 times)

E



com - in' on _____ when you need some, but then you don't 'cause you al - read - y did. _____ Then you



jan - gle your jewels _____ while you're shak - in' your... and drive the pret - ty boys out of their heads. _____ You got it _____

Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A

D A E5 D N.C.



but are you get - ting it?

You flash your

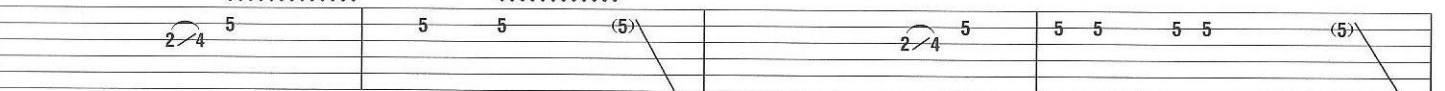


P.H.

P.H.

w/ bar

w/ bar



Pitch: B

-2 1/2

-2 1/2

Gtr. 1: w/ Riff A
 Gtr. 2: w/ Rhy. Fig. 4
 Gtr. 3: w/ Rhy. Fig. 2
 Gtr. 4: tacet

E

bed - room — eyes — like a jump - in' jack, then play it pret - ty with a pat on the back. —

Gtrs. 1 & 3: w/ Rhy. Fig. 5
 Gtr. 2: w/ Riff B

— You know you, you can't stop it, — so don't — rock it. —

Pre-Chorus

Gtrs. 1, 2 & 3: w/ Rhy. Fig. 6

A E B E/B

You know you got it. — Hey, but are you get - ting it,

D.S. al Coda

B E/B B E/B B E/B B

a real - ly get - ting it? — (Oh.) — Come get it from me. —

⊕ Coda

Interlude

E

Esus4

E

get - tin' it? — Yes, ar - ma - ged-don it!) Come on, Steve, get it! Huh!

Gtr. 1

w/ bar

E

A

E5

Gtr. 4

Sheet music for Gtr. 4 and Gtrs. 1 & 2. The top staff (Gtr. 4) shows a melodic line in E major. The bottom staff (Gtrs. 1 & 2) shows a complex rhythmic pattern with triplets and a 1/4 note triplet. The fretboard diagram below the bottom staff shows fingerings for the bottom staff.

Guitar Solo

E

A

Sheet music for the Guitar Solo. The top staff shows a melodic line in E major. The bottom staff shows a complex rhythmic pattern with triplets and a 1/4 note triplet. The fretboard diagram below the bottom staff shows fingerings for the bottom staff.

E5

Gtr. 3 tacet

E

Sheet music for Gtr. 3. The top staff shows a melodic line in E major. The bottom staff shows a complex rhythmic pattern with triplets and a 1/4 note triplet. The fretboard diagram below the bottom staff shows fingerings for the bottom staff.

Harm.

Gtrs. 1, 2 & 3

Gtrs. 1 & 2

Sheet music for Gtrs. 1, 2 & 3 and Gtrs. 1 & 2. The top staff shows a melodic line in E major. The bottom staff shows a complex rhythmic pattern with triplets and a 1/4 note triplet. The fretboard diagram below the bottom staff shows fingerings for the bottom staff.

E

Gr. 4

The musical score for guitar (Gr. 4) consists of two staves. The top staff is a standard musical staff with a treble clef and a key signature of three sharps (F#, C#, G#). It contains a melodic line with eighth and sixteenth notes, followed by a long, sustained note (possibly a whole note or half note) with a wavy line above it indicating vibrato. The bottom staff is a fretboard diagram with six lines representing the strings. It shows fingerings for the notes in the melodic line: 9, 9, 9, 11, 9, 9, 9, 10, 10, 10, 9, 9, and (9). A wavy line above the fretboard diagram indicates vibrato. The text "w/ bar" is written above the fretboard diagram.

Grtr. 5

mf
let ring

9 0 8 0 6 0 4 0 2 1

Gr. 3

2 2 2 0 | 2 2 2 0 | 2 2 2 0 | 4 2 2 0

3

1/4

Gtrs. 1 & 2

P.M. - | P.M. - |

1/4

3 4

Gtrs. 1 - 4 tacet

got an itch - y fin - ger fol - low - ing me. _____ Pull it.

Gtr. 5

Pre-Chorus

B5

get-ting it, a real-ly get-ting it? ____ Yeah, are you

Gtr. 3

mf
P.M.-----| P.M.-----|

2	1	2	1	2	2	1	2	2	1
---	---	---	---	---	---	---	---	---	---

Gtrs. 1 & 2

mf
P.M.-----| P.M.-----| *f*

4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2

Gtrs. 1 & 2: w/ Rhy. Fig. 6

E/B B E/B B E/B B E/B B

get-ting it, a real-ly get-ting it? ____ (Oh.) ____ Come get it from me. _

Gtr. 3

let ring-----|

9	0	10	0	10	0	10	7	7	7	7	7	9	1	7	9	9	9	7	9
---	---	----	---	----	---	----	---	---	---	---	---	---	---	---	---	---	---	---	---

Chorus

Gtrs. 1 & 5: w/ Riff C (4 times)

Gtr. 2: w/ Rhy. Fig. 7 (4 times)

Gtr. 3 tacet

Gtr. 6: w/ Riff D (2 times)

Csus2 G5 D5 E7sus4 D5 Csus2 G5 D5 A7sus4 G/B

(Gim-me all of your lov - in', Ev - ry lit - tle bit. gim-me all that you've got. ____ Ev - ry

(Gim-me all of your lov - in',

Ev - ry lit - tle bit.

gim-me all that you've got. ____

Ev - ry

Csus2 G5 D5 E7sus4 D5 Csus2 G5 D5 A7sus4 G/B

but of it. _____ Oh, come on and live a bit. Oh, — are you
 Ev-'ry bit of your lov - in', nev - er want it to stop. —

Csus2 G5 D5 E7sus4 D5 Csus2 G5 D5 A7sus4 G/B

get-ting it, oo, — real - ly get-ting it? Oh, — are you
 Gim-me all of your lov - in', gim - me all that you've got. —

Csus2 G5 D5 E7sus4 D5 Csus2 G5 D5 A7sus4 G/B

get-ting it? _____ Oh, — live a bit. Whoa. —
 Gim-me all of your lov - in', gim - me all that you've got.) —

Gtr. 3

14 (14)

Interlude C5 G5 D

Live a bit.

Gtrs. 1 & 2

7
7
5

C G D D5 E5 D5

You got to

Gtr. 3

w/ bar

0 -1/2 -2 1/2

Gtr. 7 (slight dist.)

mf

w/ chorus

Gtrs. 1 & 2

Outro-Chorus

Gtrs. 1 & 5: w/ Riff C (till fade)
 Gtr. 2: w/ Rhy. Fig. 7 (till fade)
 Gtrs. 3 & 7 tacet
 Gtr. 6: w/ Riff D (till fade)

Csus2 G5 D5 E7sus4 D5 Csus2 G5 D5 A7sus4 G/B

live it. (Gim-me all of your lov - in', Oh, ba - by live it. gim-me all that you've got. Come on and

Gtr. 4

w/ bar

1 10 (10) 8 10 12 13 12 12 12 15 15 12 12 12 12 12

-2

Begin fade

Csus2 G5 D5 E7sus4 D5 Csus2 G5 D5 A7sus4 G/B

give it. — Ev-'ry bit of your lov - in', Oh, come on and get it. — nev-er want it to stop. — Oh, — are you

w/ bar hold bend

12 14 12 14 (14) 12 14 19 20 19 (19)

Csus2 G5 D5 E7sus4 D5 Csus2 G5 D5 A7sus4 G/B

get-ting it, oo, — real-ly get-ting it? Oh, — are you
Gim-me all of your lov - in', gim-me all that you've got. —

8va — loco

(19) 17 20 17 17 20 20 20 19 19 20 19 (19) 15 15 14 12 12 12 12

Fade out

Csus2 G5 D5 E7sus4 D5 Csus2 G5 D5 A7sus4 G/B

get - ting it? — Oh, — live a bit. Whoa. —
Ev-'ry bit of your lov - in', nev - er want it to stop.) —

13 12 12 12 12 14 15 15 13 12 12 12 13 12 12 13 12 12 14 12

from *High 'n' Dry*

Bringin' on the Heartbreak

Words and Music by Joe Elliott, Richard Savage, Richard Allen, Steve Clark and Peter Willis

Intro

Moderately slow Rock ♩ = 76

Chord symbols: *Am, F, C, Dm, Em

Gtr. 2 (dist.) *f*

Gtr. 1 (dist.) *f*

hold bend

TAB

*Chord symbols reflect implied harmony.

Chord symbols: Am, F(#11)/A, Gtrs. 1 & 2 tacet, Am, G6, Fmaj13, Dm(#5)/B, E7(no3rd)

Gtr. 2

Gtr. 1

Gtr. 3 (clean) *mf* let ring throughout

Riff A

End Riff A

TAB

Verse

Gtr. 3: w/ Riff A (3 times)

Am F(#11)/A Am G6 Fmaj13

1. Gyp - sy, sit - ting look - ing pret - ty, a bro - ken rose with laugh - ing eyes.

Dm(#5)/B E7(no3rd) Am F(#11)/A Am G6

You're a mys - t'ry, al - ways run - ning wild like a child with -
- cret, mist - y eyed and shad - y. La - dy, how you

Fmaj13 Dm(#5)/B E7(no3rd) Am F(#11)/A

out a home. You're al - ways search - ing, search - ing for a feel -
hold the key. Oh, you're like a can - dle you're flame is slow - ly fad -

Am G6 Fmaj13 Dm(#5)/B E7(no3rd)

- ing, but it's eas - y come and eas - y go. Oh, I'm sor - ry, but it's
- ing, burn - ing out and burn - ing me. Can't you see? Just try'n' to say to you, -

Pre-Chorus

C5 G5 D5 B5 C5 G5 C5

true, } you're bring - in' on the heart - ache, tak - in' all the best of me. Oh, can't you

Riff B
*Gtr. 4 (dist.)

End Riff B

f P.M. -----

3 5 5 5 5 5 5 5 0 2 2 5 3 2 4 4 4

*Doubled throughout

G5 C5 G5 C5 G5

see? You got the best of me. Oh, can't you see? You're bringin' on the heart -

P.M. ----- slight P.M. -----

Chorus
A5

F5

G5
"Voc. Fig. 1

break, _____

bring - in' on _____ the heart -
(Bring - in' on _____ the heart -

Riff C

End Riff C

*Applies to downstemmed Voc. only.

Gtr. 4: w/ Riff C (2 times)
A5

F5

G5

ache. _____
ache. _____

You're bring - in' on _____ the heart -
Bring - in' on _____ the heart -

To Coda

A5

F5

G5

End Voc. Fig. 1

break, _____
break.) _____

bring - in' on _____ the heart -

Interlude

Gtr. 3: w/ Riff A
Gtr. 4: tacet
Am F(#11)/A

A5

F5

G5

ache. _____ Can't you see? _____ Oh. _____

Gtr. 4

Gtr. 2

Gtr. 1

1 1/2
2

Gtr. 1 tacet
Am G6 Fmaj13 Dm6/B E7(no3rd)

2. You're such a se -

Gtr. 2

12 (12) (12) 7 (7) (7) 1 3 3 5 3 3 5 3 5 7 5 4

Coda

A5 F5 G5

- ache. _____ Can't you see? _____ Can't you see? No, _____

Gtr. 4

5 1

tacet

Guitar Solo

A5 F5 G5 E5

no, _____ no, _____

Gtr. 2

10 10 10 10 5 8 7 5 5 8 5 5 4 1/2 2

Gtr. 4

5 7 7 7 5 1 3 3 3 1 3 5 5 5 3 0 2 2 2 2 2

C5 A5 G5 F5

P.H.

Gtr. 4: w/ Riff B
C5 G5 D5 B5 C5

You got the best of

Pre-Chorus
Gtr. 2 tacet
G C G C

me. Oh, can't you see? You got the best of

Gtr. 4

me. Oh, can't you see? You're bring-in' on the heart -

Chorus

Gtr. 4: w/ Riff C (6 times)

Bkgd. Voc: w/ Voc. Fig. 1 (2 1/2 times)

Figure 10: 1st Violin Part (2 1/2 times)

break, bring - in' on the heart

A5 F5 G5

- ache. You're bring - in' on the heart -

A5 F5 G5

- break, _____ bring - in' on _____ the heart -

A5 F5 G5

- ache. You're bring - in' on the heart -

Gr. 2

The image shows a musical score for guitar, labeled 'Gr. 2'. It consists of two staves. The top staff is in treble clef and contains several chords, each with a '1' above it, and a triplet of eighth notes. The bottom staff is in bass clef and contains fingerings (17, 20, 19) and a wavy line.

A5 F5 G5

- break, _____ bring - in' on _____ the heart -

8va

(17) 19 17 19 17 19 17 19 20 19 (19) 17 20 20 20 20 20 20 17 17

A5 F5 G5

- ache. _____ You're bring - in' on _____ the heart -

8va loco

20 20 20 20 20 20 20 20 20 20 19 17 20 (20) 17

12 13 13 13

Segue to "Switch 625"

Faster ♩ = 138

A5 rit. F5 G5

- ache. _____

Gr. 2

rit. w/ bar grad. dive fdbk. grad. release

2 4 5 3 5 4 0 0

-1 -1 1/2 -2 1/2 -3 -3 1/2 -3 -2 1/2

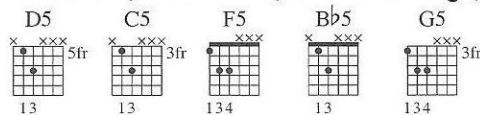
Gr. 4

rit.

5 1

from *Pyromania*
Foolin'

Words and Music by Joe Elliott, Steve Clark, Peter Willis, Richard Savage, Richard Allen and Robert Lange



Intro

Moderately ♩ = 114

**Am(add9)

Fmaj7#11

Am(add9)

Fmaj7#11

End Riff A

*Gtr. 1 (acous.)

(Synth.) 5 sec.

mf
let ring ----- let ring ----- let ring ----- let ring -----

TAB

0 2 2 4 2 0 3 4 0 5 5 0 0 2 2 4 2 0 3 4 5 0 0 5

*Doubled throughout

**Chord symbols reflect implied harmony.

Verse

Gtr. 1: w/ Riff A (2 times)

Am(add9)

Fmaj7#11

Am(add9)

Fmaj7#11

1. La - dy luck _____ nev - er smiles, _ so lend your love _____ to me a - while. _

Am(add9)

Fmaj7#11

Am(add9)

Fmaj7#11

Do with me _____ what you will, _ break the spell, take your _ fill. _

(Ah.)

Verse

Gtr. 1: w/ Riff A (2 times)

2nd time, Bkgd. Voc.: w/ Voc. Fill 1

Am(add9)

Fmaj7#11

Am(add9)

Fmaj7#11

2. On and on _ we _ rode the storm. _ The flame _ has died and the fire has gone. _ Oh, _

3. Close your eyes, _ don't _ run and hide. _

Eas - y love is an eas - y ride. _

Am(add9)

Fmaj7#11

Am(add9)

Fmaj7#11

_____ this emp - ty bed is a night _ a - lone, _ I re - al - ized _ that _ long a - go. _

Just wak - in' up _ to what we had _ could stop _ good love _ from go - in' bad. _ } Is

Gtrs. 2 & 3 (elec.)

w/ dist.
P.M. -----

Voc. Fill 1



Bridge

A5 C5/G G5/D A5 G5 F5

an - y - bod - y out — there? — An - y - bod - y there? — Does

Rhy. Figs. 1 & 1A

P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - -

A5 Asus2 F(b5)/A F5/A C5/G G5/D A5 E5/B F5/C G5/D A5

an - y - bod - y won - der? — An - y - bod - y care? —

Gtr. 2 End Rhy. Fig. 1

P.M. - - - P.M. - - - P.M. - - - P.M. - - -

Gtr. 3 End Rhy. Fig. 1A

P.M. - - - P.M. - - - P.M. - - - P.M. - - -

Pre-Chorus

Bb5/F C5/E Bb5/F

Oh, I just got - ta know — if you're real - ly there —

mf
w/ chorus

and you real - ly care. 'Cause ba - by, I'm ___

chorus off
P.M. -----|

P.M. -----|

Chorus

not... (Fa, fa, fa, fool - in'. Ah, — fa, fa, fool - in'. —

To Coda 1

To Coda 2

[illegible]

Interlude

Gtrs. 1; w/ Riff A
Gtrs. 2, 3 & 4 tacet

Am(add9) Fmaj7#11

*D5

Gtrs. 2 & 3

Won't you stay with me a - while? (Ah.)

Gtr. 4 (elec.)

mp w/ clean tone let ring *mf*

*See top of first page of song for chord diagrams pertaining to rhythm slashes.

Am(add9) Fmaj7#11

D.S. al Coda 1

Oh, oh.

Coda 1

D5 C5 D5 F5 G5

Interlude

D5 C5 D5

Gtrs. 2 & 3

Ah, fa, fa, fool - in', no!

Gtr. 5 (elec.)

f grad. bend 1/4 w/ dist.

P.M. (cont. in slashes)

F5 Bb5 D5 C5 D5 F5 G5

Gtrs. 2 & 3: D5 C5 D5 7 - 7 F5 Bb5 D5 C5 D5

Gtr. 5: 12 12 10 10 12 (12) grad. bend 1/2 1 13 16 13 16 13 16 13 16

Gtr. 6 (elec.): 8vb f w/ dist. w/ bar grad. release 0 (0) -7 -5 -3 1/2

Guitar Solo

Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A
A5

Gtr. 6 tacet

C5/G G5/D

C5 G5

Ah, ah, ah, ow! ———

8va 13 16 14 17 15 18 15 18 16 19 16 19 20 20 20 20 1 1/2 20 (20) 17 20 20 (20)

8vb grad. pull up +1 0 0 -1

A5 G5 F5 A5 Asus2 F(b5)/A

Gtr. 5: P.H. 1/2 1/4 1/4 grad. bend 1/2 1 rake - 1 1/2 1/2

7 7 5 7 5 7 6 5 3 5 7 3 (3) 12 0 x 7 (7) 5 7 5 7

Pitch: F# G

⊖ Coda 2

Bkgd. Voc.: w/ Voc. Fig. 1 (3 times)

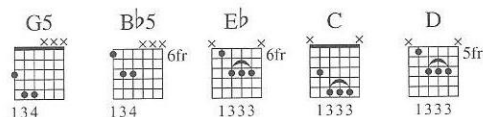
D5 C5 D5

39

from *High 'n' Dry*

High 'n' Dry (Saturday Night)

Words and Music by Joe Elliott, Richard Savage, Richard Allen, Steve Clark and Peter Willis



Intro

Moderate Rock ♩ = 118

Gtr. 1 (dist.)

Chords: C, D, G5, Bb, Eb5, C

Dynamic: *f*

TAB: 5 7 7 (7) 8 | 7 8 5 5 5 5

Chords: D, G5, Bb, Eb5, C, D, G5

TAB: 5 7 7 (7) 8 | 7 8 8 5 5 5 | 5 7 7 (7) 8

Gtr. 2 (dist.)

Chords: Bb, Eb5, C, D, G5, Bb5, Eb, C

Dynamic: *f*, P.S.

Gtr. 1

TAB: 7 8 8 5 5 5 | 5 7 7 7 8 8 8 8 8 8

Verse

Gtr. 2 tacet

C D

G5

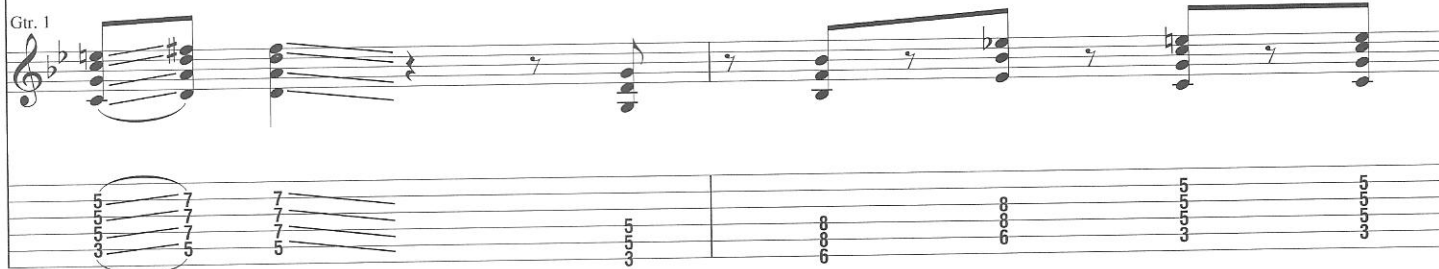
Bb5

Eb5

C



Gtr. 1



Gtr. 2

G5

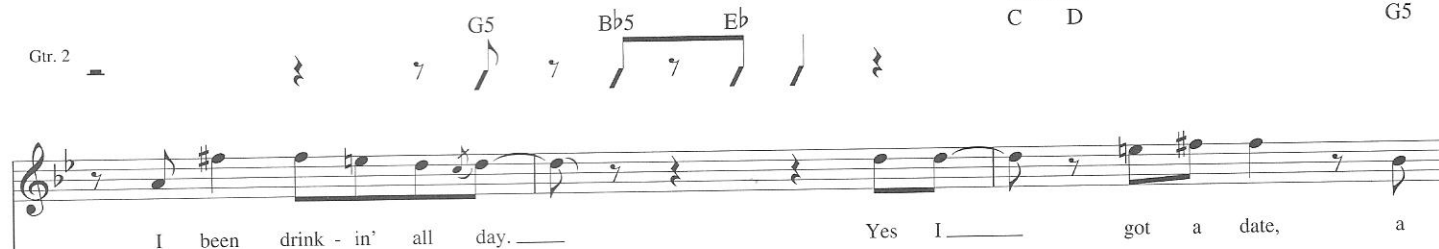
Bb5

Eb

Gtr. 2 tacet

C D

G5



Bb5

Eb5

C

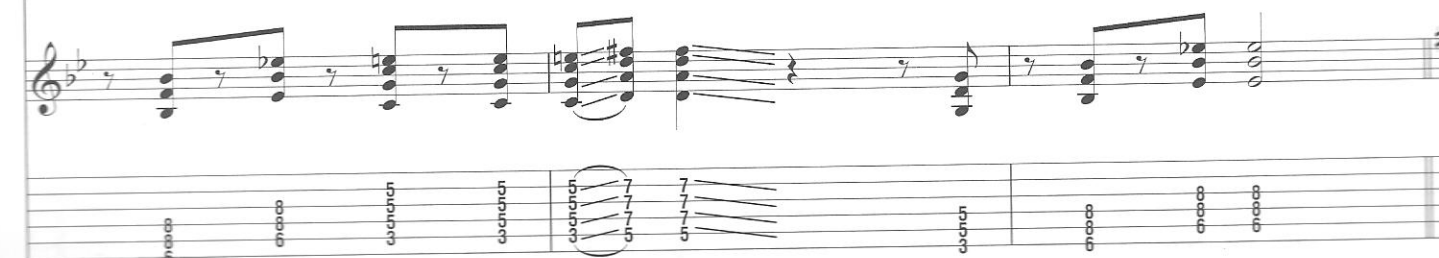
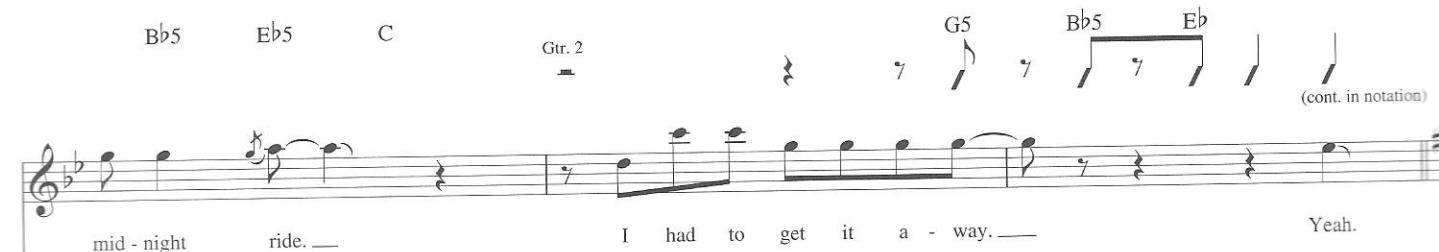
Gtr. 2

G5

Bb5

Eb

(cont. in notation)



Chorus

A5 N.C. D N.C. A5 N.C.

ur - day — night. High. — Sat - ur - day — night. High —

Rhy. Fig. 2A

Rhy. Fig. 2

G5 N.C. A5 N.C. D N.C.

— 'n' dry. — Sat - ur - day — night. I'm high. — Sat -

End Rhy. Fig. 2A

End Rhy. Fig. 2

A5 NC G5 C

ur - day __ night.) High 'n' dry. Ow!

Gtr. 3

Gtr. 2 Rhy. Fig. 3 End Rhy. Fig. 3

1/4 (3) 2 2 2 2 3 (3) 0 3

Gtr. 1

1/4 (3) 2 2 2 2 3 (3) 0 3

fdbk.

Pitch: C

Verse

Gtrs. 2 & 3 tacet

C D G5 Bb5 Eb C

2. I feel bad, I feel mean,

Gtr. 1 Rhy. Fig. 4

Gtr. 2

Gtr. 2 tacet
C D

G5

G5

Bb5

Eb



Bb5

Eb

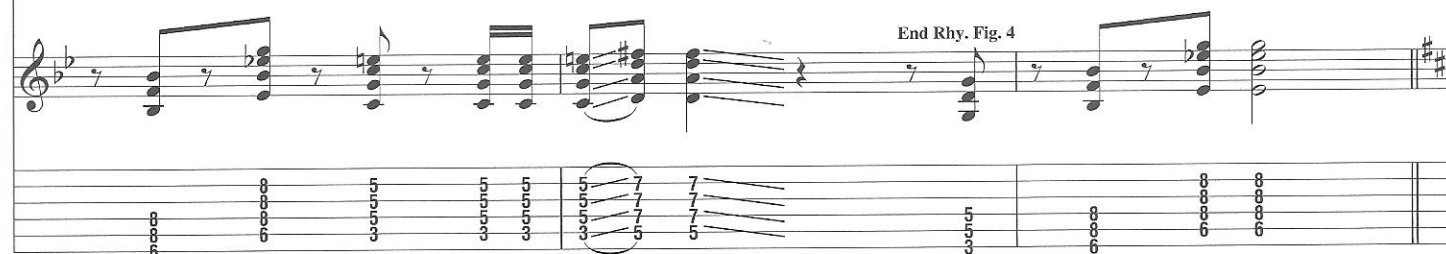
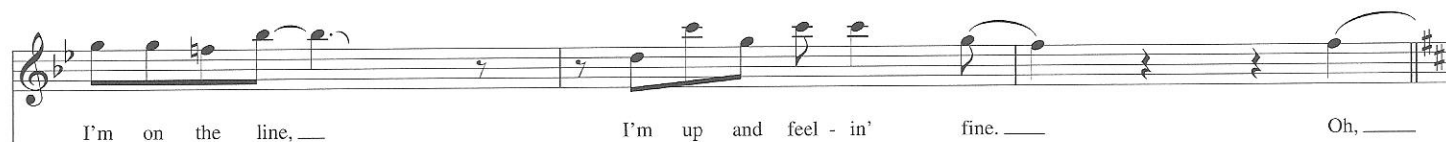
C

Gtr. 2

G5

Bb5

Eb



Pre-Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1

D

A

E5

C

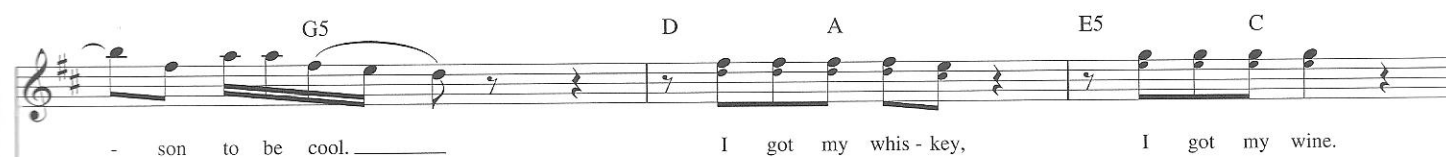
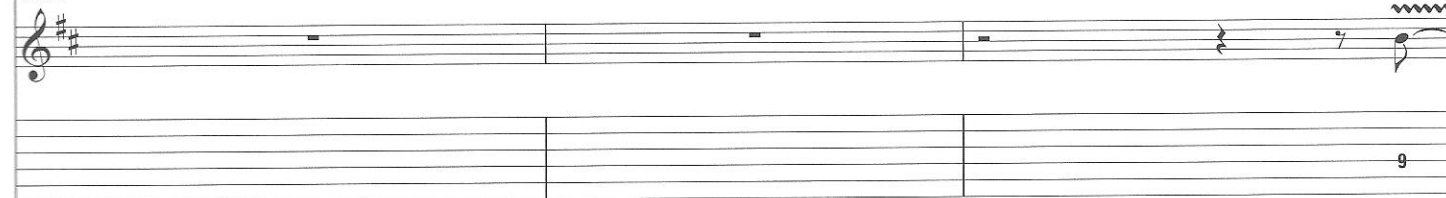
D

A

B5



Gtr. 3



D A B5 G NC

I got my wom - an, and this time the lights are go - in' out. (Sat -

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 2

Gtr. 3: w/ Rhy. Fig. 2A

A5 N.C. D N.C. A5 N.C.

- ur - day night. High. Sat - ur - day night. High -

G5 N.C. A5 N.C. D N.C.

'n' dry. Sat - ur - day night. I'm high. Sat -

Gtr. 2: w/ Rhy. Fig. 3

A5

N.C. G5

- ur - day night.) High 'n' dry.

Gtr. 3

Gtr. 1

- ur - day night.) High 'n' dry.

Gtr. 1

Em

Oh, _____ take me high!

P.S. P.M. -----

*P.M. -----

*Gradually lift P.M.

Guitar Solo

A Dsus4 D Em

1/4 1/2

14 14 14 14 14 14 14 12 14 12

Rhy. Fig. 5

End Rhy. Fig. 5

P.M. ----- let ring -----

3 0 3 0 3 2 3 2

0 0 0 0 0 0 0

Gtr. 1: w/ Rhy. Fig. 5 (6 1/2 times)

A

Dsus4 D Em

A

Dsus4 D Em

Gtr. 3

1/4 1/4 1 1/4

5 7 5 5 (5) 7 5 5 (5) (5) 3 (3) 0 3 0 2 2 2 (2) 12 12 12 14 12 12 12 14 12 14

The musical score for guitar consists of two staves. The top staff is in treble clef and contains a melody with chords A, Dsus4 D, Em, and A. The bottom staff is in bass clef and contains a bass line with fingerings 1, 12, 15, 14, and (14). The bass line also includes a P.M. (Pedal Point) section.

The musical score consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with various ornaments like grace notes and slurs. Above the staff are chord symbols: A, Dsus4, D, Em, and A. The bottom staff is in bass clef and shows fingerings (numbers 1-4) and fret numbers (0, 22, 15, 12) for the left hand.

[illegible]

Gtr. 2

Gtr. 3

P.S.

Gr. 1

The musical score for guitar (Gr. 1) consists of two staves. The top staff is a standard musical staff with a treble clef and a key signature of one sharp (F#). It contains a melodic line with a series of eighth and sixteenth notes, some beamed together. A dashed line with the text '*P.M.' is written below the staff. The bottom staff is a fretboard diagram with six strings and a key signature of one sharp. It shows fingerings for the notes in the melodic line, with numbers 1-4 indicating finger positions. The diagram ends with two 'wrench' symbols, indicating a final chord or technique.

*P.M.

*Gradually lift P.M.

Verse

Gtr. 1: w/ Rhy. Fig. 4

C D
Rhy. Fig. 6

C
End Rhy. Fig. 6

Gtr. 2

3. Sat - ur - day, kick - in' out, ____

Rhy. Fig. 6A

End Rhy. Fig. 6A

Gtr. 3

I'll take what's com - in' to me. ____ I got - ta move, num - ber one, ____

Gtrs. 2 & 3: w/ Rhy. Figs. 6 & 6A (2 times)

D G5 Bb5 Eb C D G5 Bb5 Eb C

I'll take what's com - in' to me. ____ I got - ta move, num - ber one, ____

D G5 Bb5 Eb N.C.

Sat - ur - day night ____ on the run. ____ Wow! (Sat -

Gtr. 3

Sat - ur - day night ____ on the run. ____ Wow! (Sat -

Gtr. 2

Gtrs. 1 & 2

Sat - ur - day night ____ on the run. ____ Wow! (Sat -

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (1st 4 meas.)

Gtr. 3: w/ Rhy. Fig. 2A (1st 4 meas.)

A5 N.C. D N.C. A5 N.C.

ur - day ____ night. High. ____ Sat - ur - day ____ night. High -

Gtrs. 1 & 2: w/ Rhy. Fig. 2
Gtr. 3: w/ Rhy. Fig. 2A

G5 N.C. A5 N.C. D N.C.

— 'n' dry. — Sat - ur - day — Got my — whis - Sat -

an. ur - day night.)

High _____ 'n' _____ dry. _____

Gtr. 3

3/4

4/4

4/4

4/4

7

5

7

7

5

7

7

5

5

Gtrs. 1 & 2

1/4

1/4

3

3

5

7

7

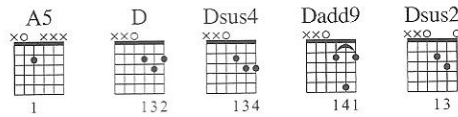
5

5

The musical score is arranged in four systems. The first system shows the vocal melody on a single staff with lyrics: "You got it com - in' to - night. ____". Above the melody, the chords "A5" and "N.C." are indicated. The second system shows the piano accompaniment on a grand staff (treble and bass clefs). The third system shows the guitar accompaniment on a single staff with a capo on the 5th fret, indicated by a "5" at the beginning of the staff. The guitar part uses a 7/5 chord shape throughout. The fourth system shows the guitar accompaniment on a single staff with a capo on the 7th fret, indicated by a "7" at the beginning of the staff. The guitar part uses a 7/5 chord shape throughout.

from *Hysteria*
Hysteria

Words and Music by Joe Elliott, Phil Collen, Richard Savage, Richard Allen, Steve Clark and Robert Lange



Intro

Moderate Rock ♩ = 104

* Dadd4

Gmaj7

Gtr. 1 (clean)

Riff A

mf
w/ chorus
let ring

let ring

TAB

5 4 5 0 4 5 0 5 4 5 0 4 5 3 5 4 0 4 5

*Chord symbols reflect overall harmony.

Em(add9)

Gmaj7

Gtr. 2 (dist.)

8va

loco

w/ bar

mp

Harm.

w/ bar

Pitch: E
B

Gtr. 3 (dist.)

mp

* Vol. swells

Gtr. 1

let ring

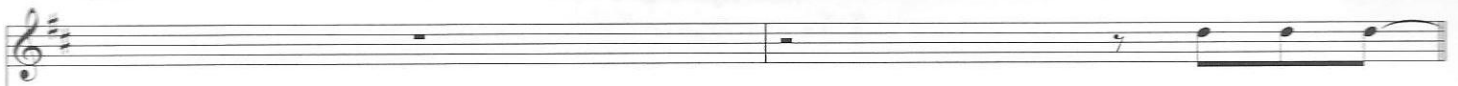
let ring

let ring

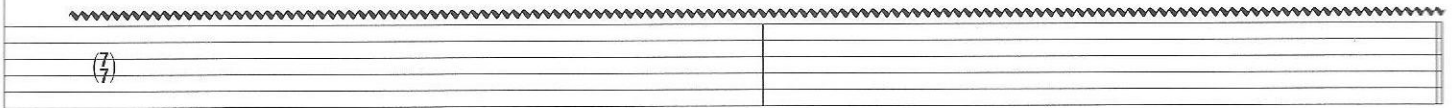
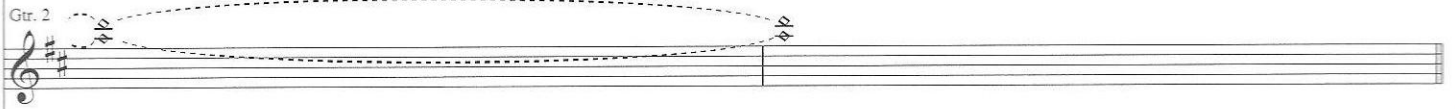
TAB

3 5 4 0 4 5 0 2 4 0 4 2 3 5 4 0 4 5

Dadd4



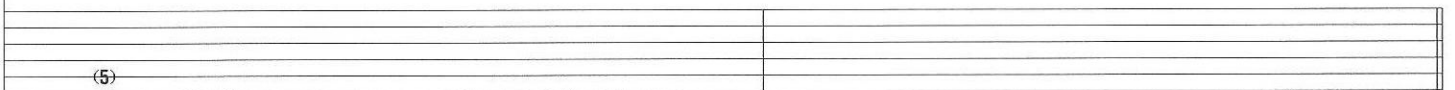
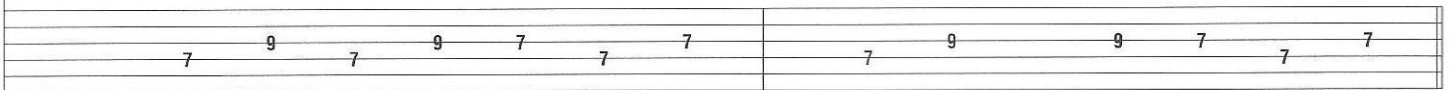
1. Out of touch, —



mf

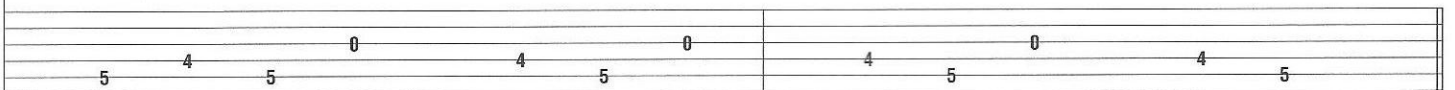
P.M. -----|

P.M. -----|



End Riff A

let ring -----



Verse

Gtr. 1: w/ Riff A (2 times)

Gtrs. 2, 3 & 4 tacet

Dadd4



Gmaj7

out of reach, — yeah.



Em(add9)

Gmaj7

You could try —

to get clos - er to me. —

*w/ echo set for half-note regeneration w/ 2 repeats.

Dadd4

I'm in love, _____

*w/ echo as before

Gmaj7

I'm in deep, __ yeah. ____

Hyp - no -

Gtr. 3

Riff B

mf

5 4 5 5 4 5

4 5 5 4 5

3 5 4 5 4 5

3 5 4 5 4 5

Em(add9)

Gmaj7

Dadd4

D Dsus4

tized, ____

I'm shak - in' to my knees. ____

*Gtrs. 5 & 6 (clean)

Rhy. Fill 1

End Rhy. Fill 1

mf

w/ chorus

let ring -----

2 4 5 4 2

3 5 4 5 4 5

5 4 5 5 4 5

4 5 5 4 5

Gtrs. 1 & 3

End Riff B

2 4 5 4 2

3 5 4 5 4 5

5 4 5 5 4 5

4 5 5 4 5

Pre-Chorus

Gtr. 1 tacet
2nd time, Gtrs. 2 & 7 tacet
3rd time, Gtr. 2: w/ Fill 1
Cadd9

D Dsus4 G6/B

D Dsus4

I got - ta know to - night — if you're a - lone to - night. —

Rhy. Fig. 1A

Gtrs. 5 & 6

mf w/ bar w/ bar w/ bar

let ring — let ring — let ring —

Gtr. 3

Rhy. Fig. 1

mp w/ bar w/ bar

Cadd9

G/B D

Dsus2 D

Can't stop this feel - ing, can't stop this — fire. — Oh, I get hys -

let ring — w/ bar w/ bar

End Rhy. Fig. 1A

w/ bar w/ bar *f* w/ bar

End Rhy. Fig. 1

Fill 1

Gtr. 2

w/ bar

15

Gtr. 6 tacet
Em7

D

ter - i - cal, hys - ter - i - a. Oh, can you feel it? Do you be - lieve it? It's such a
(Oh, can you feel it? Do you be-lieve it?)

Gr. 2 Riff C End Riff C

mf

10 8 10 8 10 8 10 8 10 7 7 10 8 10 10 7

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

Gr. 4

Riff C1

End Riff C1

mf

P.M. -----|

9 7 9 7 9 7	10 10 10 10 9 7 10 7	9 9 7 7 9 7 7 7	7 7 7 7 9 7 7 7
-------------	----------------------	-----------------	-----------------

Gr. 5

Riff C2

End Riff C2

mp
let ring - - - - -

The musical score for guitar is presented on a grand staff. The top staff is a treble clef with a key signature of one sharp (F#) and a 7/8 time signature. It contains a melodic line for a riff, starting with a quarter note on G4, followed by eighth notes, and ending with a quarter note on G4. The bottom staff is a bass clef and contains a bass line with fret numbers. The fret numbers are: 4, 3, 4, 0, 3, 4, 3, 5, 3, 5, 0, 3, 0, 3, 2, 3, 2, 0, 3, 2, 3, 2, 3, 2, 0, 3, 2, 3. The score is divided into four measures by vertical bar lines. The first measure contains the first six fret numbers, the second measure contains the next six, the third measure contains the next six, and the fourth measure contains the last six. The score is labeled 'Gr. 5' at the top left, 'Riff C2' at the top left, and 'End Riff C2' at the top right. The dynamic marking 'mp' is placed above the first measure of the bass line, and the instruction 'let ring - - - - -' is placed below the first measure of the bass line.

Gtr. 3 Rhy. Fig. 2

w/ bar

0 (0) 3 5 7 5 ($\begin{matrix} 7 \\ 5 \end{matrix}$) -1/2

To Coda 2 

Gtrs. 2, 4 & 5: w/ Riffs C, C1 & C2
Em7 Cadd9

Cadd9

D

mag - i - cal mys - ter - i - a. When you get that feel - ing, bet - ter start be - liev - ing. _____ 'Cause it's a
When you get that feel - ing, bet ter start be - liev - ing.)

Gr. 3

w/ bar

3 5 7 7

Gtr. 4: w/ Riff C1 (1st 2 meas.)
Em7 Cadd9 D

mir - a - cle. Oh, say you will. Oo, babe, - hys - ter - i - a when you're near.

Gtr. 2 Riff D End Riff D

w/ bar

10 7 8 7 10 7 8 7 10 7 8 7 10 7 8 7 8-10 (10)

Gtr. 5 Riff D1 End Riff D1

let ring - - - - - w/ bar

4 3 4 0 3 4 3 5 3 5 0 3 0 3

Gtr. 3 End Rhy. Fig. 2

w/ bar w/ bar w/ bar

9 7 5 5 5 5 7 5 7 5

-1/2

Interlude

Gtrs. 1 & 3: w/ Riff B (1st 4 meas.)

Gtr. 5 tacet

Dadd4

Gmaj7

Gtr. 2

* *ppp* *mf* w/ bar

10 (10) (10) 1

*Fade in w/ vol. knob.


Gtr. 1: w/ Riff A (2 times)
Dadd4

Gtr. 2 tacet
Gmaj7

2. Out of me, in - to you, yeah.

dim.

*w/ echo set for half-note regeneration w/ 2 repeats.



You can hide, _____
 **w/ echo set for half-note regeneration w/ 2 repeats.

Gtr. 3: w/ Riff B

The image shows a musical score for the song "I'm in you". It consists of three staves. The top staff is a vocal melody in treble clef with a key signature of two sharps (F# and C#). The lyrics "I'm in you," are written below the notes. The middle staff is for guitar 2 (Gtr. 2) in treble clef with the same key signature, featuring a sustained chord with a long sustain line. The bottom staff is a bass line in treble clef with the same key signature, showing a 10/8 time signature and a dynamic marking of *pp* (pianissimo) that transitions to *mp* (mezzo-piano).

**Fade in w/ vol. knob.

Gr. 4

Riff E

mp

End Riff

The musical score is written for guitar. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes, and a double bar line. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with chords, each marked with a '7' and a '10' above it, indicating a 10th fret barre. The score is divided into two systems by a double bar line. The first system is labeled 'Riff E' and the second system is labeled 'End Riff'. The tempo/mood is marked 'mp' (mezzo-piano).

Gtr. 4: w/ Riff E (3 times)

Gmaj7

Em(add9)

yeah. O - pen wide, that's right,

Gtr. 2

(10)
7

12
X
9

Gtr. 7 (dist.)

p *mp*

12 15 12 15 12 12 12 15 12

D.S. al Coda 1

Gtrs. 5 & 6: w/ Rhy. Fill 1

D Dsus4

Gmaj7

Dadd4

dream me off my feet. Oh, be - lieve in me.

-1 -1 -1

3

w/ bar w/ bar w/ bar

-1 -1 -1

15 14 14 12 12 12 10 10

12 11 9 9 9 9 7 7

(12) 12 10 (10) (10) (10)

⊕ Coda 1
Interlude

N.C.

Gtrs. 3 & 5 tacet

Gtr. 3

A5

(cont. in notation)

Gtr. 2

**Set for dotted eighth-note regeneration w/ 6 repeats.

Gtr. 8 (dist.)

Gtr. 7

*Fade in w/ pre-echo.

***As before

Gtrs. 2, 7 & 8 tacet

N.C.

Come on.

A5

Gtr. 3 Rhy. Fig. 3

Gtr. 3: w/ Rhy. Fig. 3 (1 1/2 times)

D

Gtr. 7

60

Gtrs. 5 & 6: w/ Rhy. Fill 1

Dsus4

D

Grtr. 2

(14) 14 14 14 14 12 14 12 14 14 15

Grtr. 7

w/ bar

(6) 7 7

Grtr. 3

P.M. P.M. P.M.

2 0 0 0 0 2 0 0 2 3 3 2 0

⊕ Coda 2

Gtrs. 2, 4 & 5: w/ Riffs C, C1 & C2 (2 times)

Grtr. 3: w/ Rhy. Fig. 2

Em7

Cadd9

D

mir - a - cle. Oh, say you will. Oo, babe. — (Oh, can you feel it? Oo, babe. —

Do you Oh. — Hys - ter - i - cal, — hys - ter - i - a. —

(I get hys - ter - i - cal, — hys - ter - i - a.) —

You'd bet - ter be - lieve it. God, it's a

When you get that feel - ing, bet - ter start be - liev - ing.)

Gtrs. 2 & 5: w/ Riffs D & D1
 Gtr. 4: w/ Riff C1 (1st 2 meas.)

Em7

Cadd9

D

mir - a - cle. Uh, say you will. Oh, babe, say you will.

Outro

Gtr. 1: w/ Riff A (1st 4 meas.)

Gtr. 4: w/ Riff E (till fade)

Dadd4

Gmaj7

Gtr. 2

Riff F

10 10 10 10/12 7 5 7

Gtr. 3

Riff G

End Riff G

mf

5 4 5 5 4 5 5 4 5 5 4 5 3 5 4 5 4 5 3 5 4 5 4 5

Gtr. 1: w/ Riff A (1st 2 meas.)

Gtr. 1: w/ Riff A (last 2 meas.)

Gtr. 5

D

mf

Dsus4

(Get clos-er to me.) Get clos-er, ba-by.

End Riff F

(7) 7 5 7 7 7

5 4 5 5 4 5 5 4 5 5 4 5 5 4 5 5 4 5

Gtr. 1: w/ Riff A (1st 2 meas., till fade)
 Gtr. 2: w/ Riff F
 Gtr. 3: w/ Riff G (till fade)

Gtr. 5 $\overset{D}{7}$ $\overset{Dadd9}{7}$ $\overset{D}{7}$ $\overset{Dsus2}{7}$ $\overset{D}{7}$

Ba - by. Clos - er, (Clos - er, clos -

(Oh.)

(Oh, oo.)

$\overset{Dsus4}{7}$ $\overset{Dsus2}{7}$ $\overset{D}{7}$
 er, get clos - er to me.

Gtr. 6 $\overset{mp}{7}$
 $\frac{12}{9}$ $\frac{12}{9}$ $\frac{10}{7}$ $\frac{10}{7}$

Gtr. 7
 let ring ----- let ring -----
 $\frac{10}{9}$ (9) 7 $\frac{10}{9}$ 7 $\frac{10}{9}$

Gtrs. 6 & 7 tacet
 $\overset{Dsus4}{7}$ $\overset{D}{7}$ $\overset{Dsus4}{7}$ $\overset{D}{7}$ $\overset{Dsus4}{7}$ $\overset{Dsus2}{7}$ $\overset{D}{7}$

Gtr. 2
 w/ bar w/ bar
 10 10 12 12 12 12 12 14 14 12 15 12

[illegible][illegible]

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). The melody is written in a simple, folk-like style. The bottom staff is a bass clef with a key signature of one sharp (F#). The bass line is written in a simple, folk-like style. The score is divided into two measures by a double bar line. The first measure contains the first half of the melody and bass line, and the second measure contains the second half. The melody is written in a simple, folk-like style, and the bass line is written in a simple, folk-like style. The score is divided into two measures by a double bar line. The first measure contains the first half of the melody and bass line, and the second measure contains the second half. The melody is written in a simple, folk-like style, and the bass line is written in a simple, folk-like style.

from Adrenalized

Moderately slow $\text{♩} = 92$

**F5

*Gtrs. 1 & 2 (dist.)

**Chord symbols reflect overall harmony.

***w/ reverse gated reverb & echo set for quarter-note regeneration w/ multiple repeats.

Bb5

C5 F5/C

Bb5 C5 F5/C

Gtr. 3 (dist.)

mf
P.S.

Gtrs. 1 & 2

†w/ echo set for dotted eighth-note regeneration w/ 2 repeats.

when I try — to get a - way, — he says, he got plans for me. — Get your butt right out of bed. —

mf w/ bar steady dive
rake - |
x 11 11
slack

w/ bar

w/ dist. chorus off

10 10
8 8

6 8

10 10
8 8

Stop bug - gin' me. — Get up — and move — your sleep - y head! —

fdbk.

10 10
8 8

6 (6)

10 10
8 8

10 10
8 8

Gtr. 1 tacet

And don't shake my tree. — He said: "Mow the lawn!" Who — me? —

Gtr. 2

P.H. P.H.

10 10 8

1 4 1 3 1 4 1

Pitch: C

"Walk the dog!" Not my style, man. — "Take out the trash!" — Oh, no way!

Gtr. 1

P.H.

1 4 1 3 1 4 1 3 6

Gtr. 2

P.H.

1 4 1 3 1 4 1

"Ti - dy your room!" C' mon, — get real. — I'm sor-ry, Dad, — got-ta dis-ap - pear. — Let's get the rock out - ta here. —

N.C.

w/ bar

10 10 8

1 4 1 3 1 4 1

-2 1/2

w/ bar

(3)

1

slack

Pre-Chorus

Bb5

Eb5

Sev-en day week - end, _____ up all night. In at the deep end, _____

Gtr. 4 (dist.)

mf

Guitar 4 (distorted) part with tremolo effect.

Guitar 4 (distorted) fretboard diagram showing fingerings: 8 10 8 10 8, 8 10 8 10 8, 8 10 10 8 10 8 10 8, 8 10 10 8 10 10 8 10 8.

Gtrs. 1 & 2

Guitars 1 & 2 part with chords and tremolo effect.

Guitars 1 & 2 fretboard diagram showing fingerings: 8 10 8 10 8, 8 10 8 10 8, 8 10 10 8 10 8 10 8, 8 10 10 8 10 10 8 10 8.

C5 Bb5

C5

Bb5

Gtr. 4 tacet
C5

Bb5

hang on _____ tight. _____ Won't take a min - ute, won't take long. _____

Guitar 4 (distorted) part with tremolo effect.

Guitar 4 (distorted) fretboard diagram showing fingerings: 8 10 10 8 10 8, 10 8, 10.

Guitars 1 & 2 part with chords and tremolo effect.

Guitars 1 & 2 fretboard diagram showing fingerings: 8 10 8 10 8, 8 10 8 10 8, 8 10 10 8 10 8 10 8, 8 10 10 8 10 10 8 10 8.

Chorus

C5 Bb5 C5 F5/C F5/C Bb5 C5 F5/C

So get on in it, — come on, come on, come on. — Let's get, let's get, let's get, let's get

Gtr. 5 (slight dist.)

mf
let ring throughout

Gtrs. 1 & 2

Bb5 C5 F5/C

Bb5 C5 F5/C

Bb5 C5 F5/C

rocked. — Let's get, let's get, let's get, let's get — rocked. Let's go

Gtr. 3

rake - | w/ bar rake - |

10 10 10 10 (10) 10 10 10 10 (10) 10

x x

slack

Gtr. 5

Gtrs. 1 & 2

(Gtr. 1, cont. in slashes)

Gtr. 3 tacet

E \flat 5

Gtr. 1

B \flat 5

C5 F5/C

all the way, — get it night and day. — Come on...

Gtr. 5

Gtr. 2

To Coda

B \flat 5 C5 F5/C

(2nd time, cont. in notation)

B \flat 5 C5 F5/C

(cont. in notation)

Let's get, let's get, let's get, let's get — rocked.

2. I'm your

Fill 1

End Fill 1

Verse

Gtr. 5 tacet

F5

av - er - age, or - di - nar - y, ev - 'ry - day dude. — I'm driv - in' with my ba - by to

Gtr. 1

w/ bar

1 — slack

Gtr. 2

w/ bar +1/2 steady dive

10 10 8 (10) 10 8

get her in the mood. She's dial - in' through my ra - di - o and I'm —

rake — — — let ring — — —

X X 11 11 11 11 11 11 1/2 (9)

(10) 10 8 —1/2 —1

Gtr. 1 tacet

read - y to make — my move. — But what she got ain't rock 'n' — roll — and it

Gtr. 2

3 1 3 1 3 (3)

Gtr. 1 tacet

real - ly blew — my groove. — It was: (Cho - pin, Mo - zart, Bee - tho - ven. — It —

Gtr. 1

P.H. rake — — — — — 8 (8)

Gtr. 2

1/4 w/ bar 4 1 (1) -2 1/2

makes me wan - na scream! — — — — — Ow! Bach, Tschai - kov - sky, vi - o - lins. — —

Gtr. 2

P.H. w/ bar rake — — — — — 8 x x Pitch: B \flat slack

Gtr. 6 tacet

Turn it off! That ain't my scene. Well, I'm

*Gtr. 6

mf

10 8 6 10 8 6 10 8 6 10 8 6 8 6 5 8 6 5 8 6 5 8 6 5

*Violins arr. for gtr.

Gtr. 2

pp *mf*

5 3

**Vol. swell

N.C.

sor - ry, girl, — here's my con - fes - sion, sup - pose a rock's out of the ques - tion?

Gtr. 2

w/ bar

Gtrs. 1 & 2

10
10
8

1 slack

⊕ Coda

Gtr. 5: w/ Fill 1
F5/C

Bb5

C5 F5/C

Bridge

Eb5

Gtr. 4

rocked. Oh. — All — I wan - na do — is take a ride —

Gtrs. 1 & 2

w/ clean tone
let ring —

6 8 8 6 8 6 8 8

Db5

Ab5

Eb5

A handwritten musical score on a five-line staff. The first measure contains a treble clef, three flats (B-flat, E-flat, A-flat), and a quarter note G4. The second measure contains a whole rest. The third measure contains a half rest. The fourth measure contains a whole rest. The fifth measure contains a whole rest. The sixth measure contains a whole rest. The seventh measure contains a whole rest. The eighth measure contains a whole rest. The ninth measure contains a whole rest. The tenth measure contains a whole rest. The eleventh measure contains a whole rest. The twelfth measure contains a whole rest. The thirteenth measure contains a whole rest. The fourteenth measure contains a whole rest. The fifteenth measure contains a whole rest. The sixteenth measure contains a whole rest. The seventeenth measure contains a whole rest. The eighteenth measure contains a whole rest. The nineteenth measure contains a whole rest. The twentieth measure contains a whole rest. The twenty-first measure contains a whole rest. The twenty-second measure contains a whole rest. The twenty-third measure contains a whole rest. The twenty-fourth measure contains a whole rest. The twenty-fifth measure contains a whole rest. The twenty-sixth measure contains a whole rest. The twenty-seventh measure contains a whole rest. The twenty-eighth measure contains a whole rest. The twenty-ninth measure contains a whole rest. The thirtieth measure contains a whole rest. The thirty-first measure contains a whole rest. The thirty-second measure contains a whole rest. The thirty-third measure contains a whole rest. The thirty-fourth measure contains a whole rest. The thirty-fifth measure contains a whole rest. The thirty-sixth measure contains a whole rest. The thirty-seventh measure contains a whole rest. The thirty-eighth measure contains a whole rest. The thirty-ninth measure contains a whole rest. The fortieth measure contains a whole rest. The forty-first measure contains a whole rest. The forty-second measure contains a whole rest. The forty-third measure contains a whole rest. The forty-fourth measure contains a whole rest. The forty-fifth measure contains a whole rest. The forty-sixth measure contains a whole rest. The forty-seventh measure contains a whole rest. The forty-eighth measure contains a whole rest. The forty-ninth measure contains a whole rest. The fiftieth measure contains a whole rest. The fifty-first measure contains a whole rest. The fifty-second measure contains a whole rest. The fifty-third measure contains a whole rest. The fifty-fourth measure contains a whole rest. The fifty-fifth measure contains a whole rest. The fifty-sixth measure contains a whole rest. The fifty-seventh measure contains a whole rest. The fifty-eighth measure contains a whole rest. The fifty-ninth measure contains a whole rest. The sixtieth measure contains a whole rest. The sixty-first measure contains a whole rest. The sixty-second measure contains a whole rest. The sixty-third measure contains a whole rest. The sixty-fourth measure contains a whole rest. The sixty-fifth measure contains a whole rest. The sixty-sixth measure contains a whole rest. The sixty-seventh measure contains a whole rest. The sixty-eighth measure contains a whole rest. The sixty-ninth measure contains a whole rest. The seventieth measure contains a whole rest. The seventy-first measure contains a whole rest. The seventy-second measure contains a whole rest. The seventy-third measure contains a whole rest. The seventy-fourth measure contains a whole rest. The seventy-fifth measure contains a whole rest. The seventy-sixth measure contains a whole rest. The seventy-seventh measure contains a whole rest. The seventy-eighth measure contains a whole rest. The seventy-ninth measure contains a whole rest. The eightieth measure contains a whole rest. The eighty-first measure contains a whole rest. The eighty-second measure contains a whole rest. The eighty-third measure contains a whole rest. The eighty-fourth measure contains a whole rest. The eighty-fifth measure contains a whole rest. The eighty-sixth measure contains a whole rest. The eighty-seventh measure contains a whole rest. The eighty-eighth measure contains a whole rest. The eighty-ninth measure contains a whole rest. The ninetieth measure contains a whole rest. The ninety-first measure contains a whole rest. The ninety-second measure contains a whole rest. The ninety-third measure contains a whole rest. The ninety-fourth measure contains a whole rest. The ninety-fifth measure contains a whole rest. The ninety-sixth measure contains a whole rest. The ninety-seventh measure contains a whole rest. The ninety-eighth measure contains a whole rest. The ninety-ninth measure contains a whole rest. The hundredth measure contains a whole rest.

Gtr. 7 (dist.)

mf

*w/ octaver
let ring - -

13	13	14	13	14	14	13	13	13	16	13	12	13	13	(13)
----	----	----	----	----	----	----	----	----	----	----	----	----	----	------

*Set for 1 octave above.

Gtr. 4

[illegible]

Gtrs. 1 & 2

[illegible]

Db5

Ab5

Eb5

C5 B \flat 5

Whoa. _____

Handwritten musical score for "The Wind" by Gustav Mahler. The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked "Allegretto" and the time signature is 3/4. The score includes a melodic line with various ornaments (trills, mordents, grace notes) and a figured bass line. The figured bass line consists of numbers 1-18, with some numbers in parentheses. The score is handwritten and includes a "P.M." marking and a "3va" marking.

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat). The melody is written in a simple, folk-like style. The bottom staff is a bass clef, which appears to be empty or contains very faint, illegible markings. The music is written in a single system, with a double bar line at the end of the piece.

The musical score for 'The Rose Tree' is presented on two systems. The first system features a treble clef and a key signature of two flats (B-flat and E-flat). The melody is written on a single staff, starting with a quarter note G4, followed by a half note A4, and then a quarter note G4. The accompaniment is written on a single staff below the melody, starting with a quarter note G4, followed by a half note A4, and then a quarter note G4. The second system continues the melody and accompaniment, with the melody ending on a quarter note G4 and the accompaniment ending on a quarter note G4. The score is labeled 'P.M.' and includes a dashed line indicating a continuation of the piece.

Bridge

Gtr. 4 tacet

C5

Bb5

Gtr. 7 tacet

C5

Bb5

C5

It won't take you a min - ute, — won't take that long. — Oh, — So get on, — get a with it. —

8va - - -

Gtr. 7

18

18

18

18

18

18

18

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18

Chorus

Gtrs. 1 & 2 tacet

N.C.

Whoa, — come on. — Let's get, let's get, let's get, let's get rocked. —

Ev-'ry - bod - y... Get on top, — ba - by. —

Gtr. 3

5

5

5

5

5

5

5

5

5

5

5

5

5

5

5

5

5

5

5

5

5

5

5

5

steady dive
w/ bar

Gtrs. 1 & 2

-1/2

-1/2

-1/2

-1/2

-1/2

-1/2

-1/2

-1/2

-1/2

-1/2

-1/2

-1/2

-1/2

-1/2

Eb5 Bb5

Let's get, let's get, let's get, let's get rocked. Oh do you wan - na? Do you wan - na? —

Whoa. —

(5)
-1 — slack

Gtrs. 1 & 2

(cont. in slashes)

/11

F#5

Gtrs. 1 & 2

Let's get, let's get, let's get, let's get rocked. — Oh, get on top — of it. —

Gtr. 3

Gtr. 4

12 12 9 9 10 11 11 12 12 12 12 12 12 12 12 12 11 11 11

Let's get, let's get, let's get, let's get Love to rock _ your bod - y, ba - by. _____
 rocked.

11 11 12 12 9 9 10 11 14 14 14 14 14 14 14
 11 11 11 11 11 11 11 11 11 11 11 11 11 11

Let's get, Let's, — let's, get let's get rocked, _____ yeah. Let's go
 let's get, let's get, let's get get rocked. _____

14 11 12 9 9 9
 11 11 11 11 11 11

P.S.

E5 B5 F#5

w/ bar w/ bar

all the way, — let's do it night and day. — Let's get out — and play, rock the night —

*Gtrs. 3 & 4

let ring

5 4 2 5 4 2 5 5 4 4 4 4 4 4 4 7 6 4 7 7 6

*Composite arrangement

C#5 G#5 F#5 C#5 E5

Gtrs. 3 & 4 tacet

(cont. in notation)

a - way. — Come on, let's get, let's get, let's get, let's get —

Gtrs. 1 & 2

let ring w/ bar

6 6 6 6 6 6 6 6 4 4 4 6 4 4 4 0

B5 C#5 F#5 G#5

rocked. — Oh, do you wan - na get rocked? —

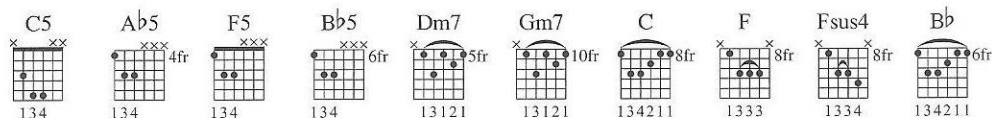
Oh. —

4 4 6 4 6 4 4 2 2 4 4 2

from *Hysteria*

Love Bites

Words and Music by Joe Elliott, Phil Collen, Richard Savage, Richard Allen, Steve Clark and Robert Lange

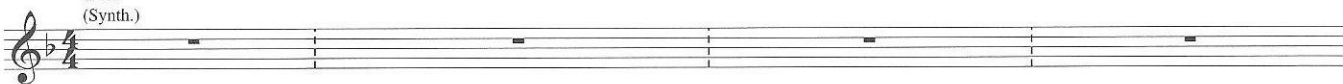


Intro

Free time

Dm

(Synth.)



Spoken: If you've got love in your sights, watch out, love bites.

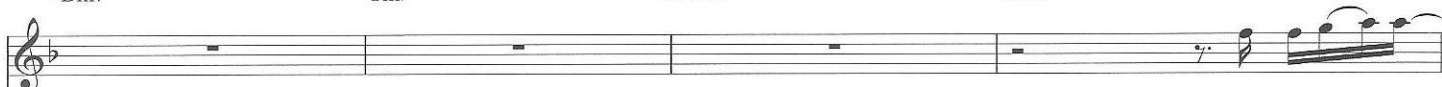
Slowly ♩ = 68

*Dm7

Gm9

C7sus4

Fsus2



1. When you make _ love _

Gtr. 2 (clean) Rhy. Fig. 1A

End Rhy. Fig. 1A



mf

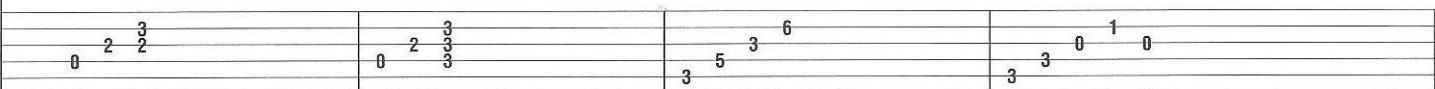
w/ chorus

let ring

let ring

let ring

let ring



Gtr. 1 (clean) Rhy. Fig. 1

End Rhy. Fig. 1



mf

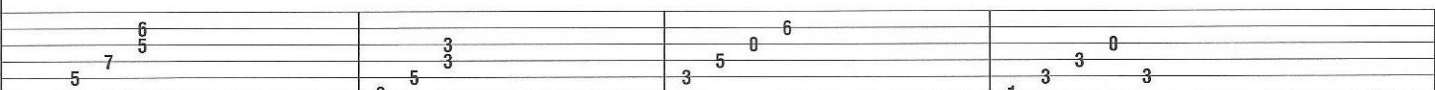
w/ chorus

let ring

let ring

let ring

let ring



*Chord symbols reflect overall harmony.

Verse

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (2 times)

Dm7

Gm9



do you look in your mir - ror? _

Who do you think

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C7sus4 F#sus2 Dm7

of? Does he look like me? — Do you tell — lies — and say that it's for -

Gm9 C7sus4 F#sus2

ev - er? — Do you think twice, — or just touch and see? — Oo, — babe.

D5 F

Oh, yeah. — 2. When you're a - lone, — do you let go? —

Verse
Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A
Dm7

Gtr. 5 (dist.)

* *f* w/ bar ————— 1

13 (13) 10 (10) -2

*Vol. swell

Gtr. 4 (dist.)

** *f* w/ bar ————— 1

13 (13) 10 (10) -1 1/2

**Vol. swell

Gtr. 3 (dist.)

f w/ bar

7 7 5 (7 7 5) 6 6 6 -1 1/2

Gtrs. 3, 4 & 5 tacet
Gm9 C7sus4 F#sus2

— Are you wild and will-ing, or is it just for show? — Oo, — come on.

Pre-Chorus

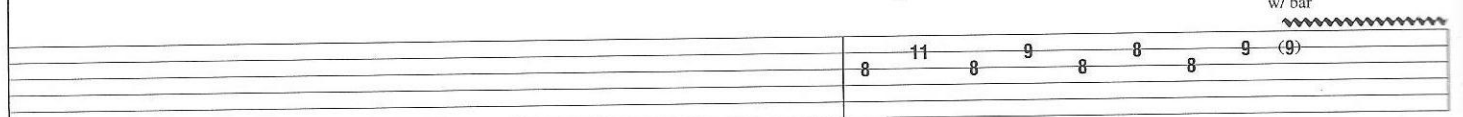
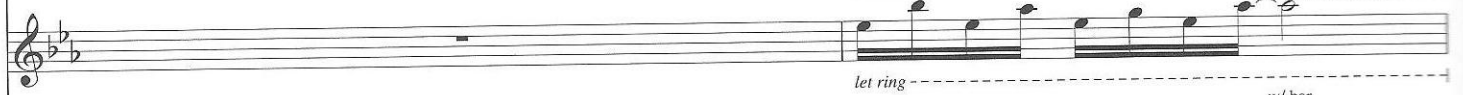
2nd time, Gtr. 6 tacet

Ebsus2

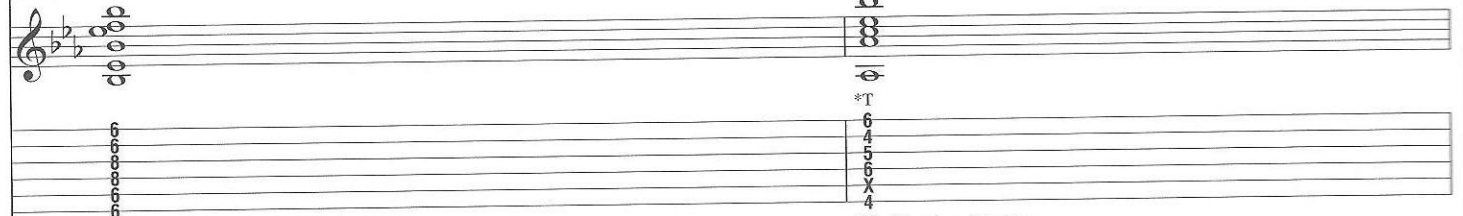
Abadd9



Gtr. 3
Riff A

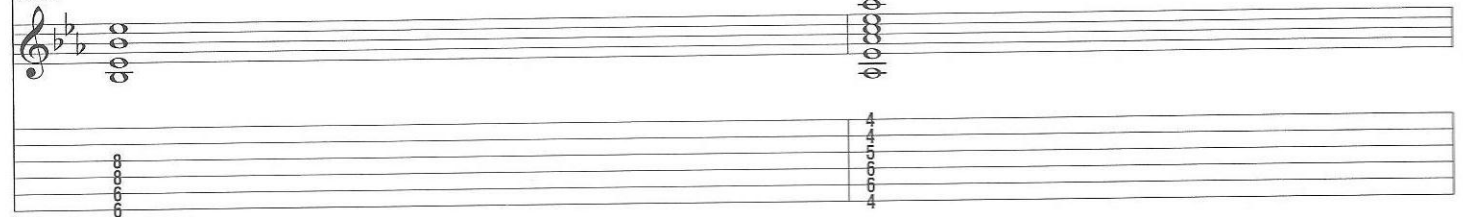


Gtr. 5



*T = Thumb on 6th string

Gtr. 4

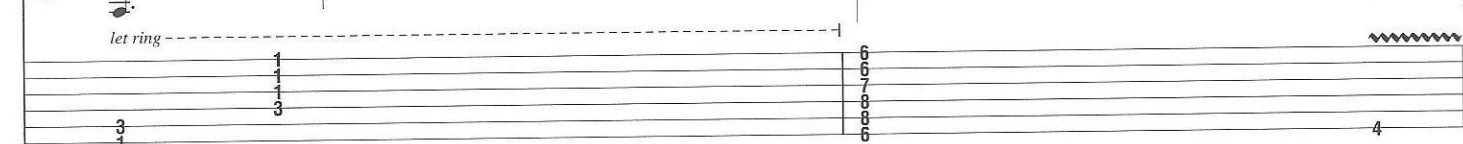
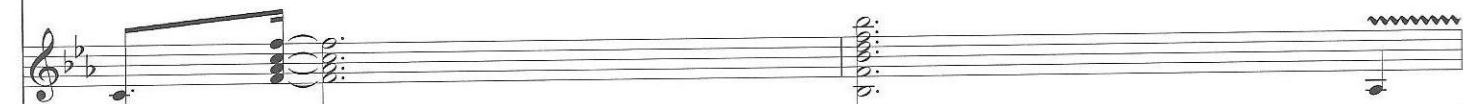
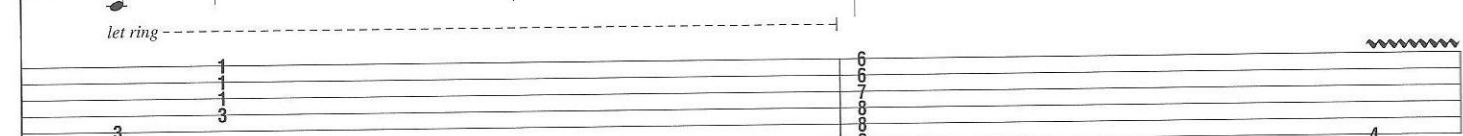
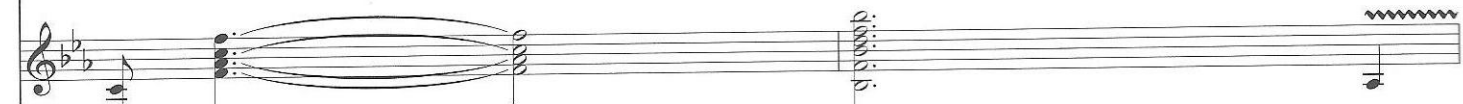
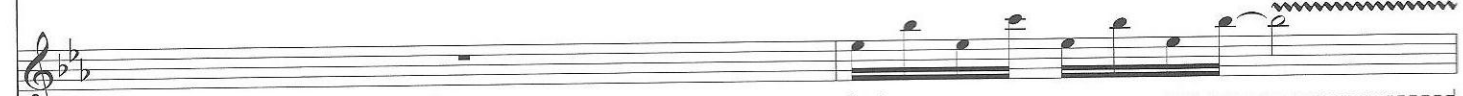


Fm

Bb



End Riff A



E \flat sus2 Eb5 Gtr. 3: w/ Riff A A \flat add9 A \flat A \flat /G

I know you think _ that love _ is the way _ you make _ it, _

Gtr. 5

let ring -----

w/ bar T 6 4 3 4 (4)

10 8 8 (8)

4

Gtr. 4

let ring -----

w/ bar

6 8 (8)

6 4 4 4 6 6 4 3 6 0

To Coda

Fm B \flat add9 B \flat

so I don't wan - na be there _ when you de - cide _ to break _ it. No! Love

let ring -----

w/ bar T 6 8 6 8 6 (6)

3 3 3 3 6

(cont. in slashes)

let ring -----

w/ bar w/ bar (cont. in slashes)

3 3 3 3

Chorus

Chorus

Gtrs. 4 & 5 C5 Rhy. Fig. 2

Ab5 F5 Bb5 End Rhy. Fig. 2

Gtrs. 4 & 5: w/ Rhy. Fig. 2 C5 Ab5

bites, love bleeds. It's bring-in' me to my knees. Love lives, love dies.

Gtr. 3 Riff B

12 15 12 16 13 15 16 15 16 12 16 12 15 12 15 12 16 13 15 16

F5 Bb5 Gtr. 3 tacet C5 Abmaj7 F#sus2 Bb#sus2

It's no sur-prise. Love begs, love pleads. It's what I need.

Gtrs. 4 & 5 End Riff B Rhy. Fig. 3

let ring w/ bar let ring w/ bar let ring w/ bar

15 16 12 16 15 (15) 3 5 5 (5) 4 3 5 (5) 1 3 5 (5) 1

Interlude

Gtrs. 4 & 5 tacet Dm7 Gm9 C7sus4 C7 F#sus2

3. When I'm with you

Gtr. 2 Rhy. Fig. 4A End Rhy. Fig. 4A

let ring let ring let ring let ring

6 5 5 7 7 3 5 7 3 5 0 6 3 5 0 3 3 0 1 0

Gtr. 1 Rhy. Fig. 4 End Rhy. Fig. 4

let ring let ring let ring let ring

6 5 5 7 7 3 5 3 3 3 5 3 6 3 5 3 1 3 3 3

Verse

Gtr. 1: w/ Rhy. Fig. 4 (2 times)

Gtr. 2: w/ Rhy. Fig. 4A (1 3/4 times)

Dm7

Gm9

are you some - where else? Am I get - ting through, _

C7sus4

Fsus2

or do you please your - self? When you wake up, _

Dm7

Gm9

will you walk out? It can't be love _

C7sus4

Gtr. 2: w/ Rhy. Fig. 1A (last meas.)

Fsus2

if you throw it a - bout. Oo, babe. _

Pre-Chorus

Ebsus2

Gtr. 3: w/ Riff A

Abadd9

Ab/G

I don't wan - na touch you too much ba - by, _

Gtr. 5

w/ bar

Gtr. 4

let ring ----- let ring -----

Grp. 3: w/ Ruff C (3 times)

C

F

Dm7

Gm7

Ger. 1

Gar. 6

[illegible]

D.S. al Coda

C

F

Oh, yeah. —

Gtr. 6

Gr. 6

let ring

Gtr. 4

Gr. 4

The image shows a musical score for guitar, labeled 'Gr. 4'. It consists of two staves. The top staff is a single melodic line in G major (one sharp) and 4/4 time. It begins with a whole rest, followed by a half note G, a quarter note A, and a quarter note B. This is followed by a double bar line and a repeat sign. The melody then continues with a half note C, a quarter note D, and a quarter note E. The bottom staff shows the guitar's fretboard with fingerings indicated by numbers 1 through 5. A bracket labeled '13' spans the first five frets, and a bracket labeled '20' spans the last five frets. The score ends with a double bar line.

Gtr. 5

Gtr. 5

Measures 13-17 of the guitar 5 part. The staff shows a melodic line with a double bar line at measure 13. Measures 14-15 contain a complex, multi-measure rest indicated by a large 'V' and a bracket. Measure 16 contains a single eighth note. Measure 17 contains a single eighth note. The bottom of the page shows a fretboard diagram with a scale of 13, 14, 15, 16, 17.

Coda
Chorus

Gtr. 3: w/ Riff B (1st 3 meas.)
Gtrs. 4 & 5: w/ Rhy. Fig. 2 (1 1/2 times)

C5 Ab5 F5 Bb5 C5 Ab5

bites, love bleeds. It's bring-in' me to my knees. Love lives, love dies.

Gtrs. 4 & 5: w/ Rhy. Fig. 2 (2 times)

Gtr. 4 F#sus4 F Bb C5 Ab5 F5 Bb5

Love, love bites, love bleeds. It's bring-in' me to my knees. Love

Gtr. 5 Gtr. 3

1 1 1 12 15 12 16 13 15 13 16 15 16 16 15 13 15

Gtr. 3: w/ Riff B (last 2 meas.)

C5 Ab5 F5 Bb5

lives, love dies. It's no sur - prise. Love

Gtrs. 4 & 5: w/ Rhy. Fig. 3

C5 Abmaj7 F#sus2 Bbsus2

begs, love pleads. It's what I need.

Outro

Dm

Spoken: If you've got love in your sights,

Begin fade

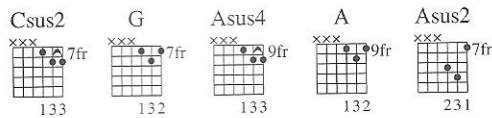
Fade out

watch out, love bites.

from *Pyromania*

Photograph

Words and Music by Joe Elliott, Steve Clark, Peter Willis, Richard Savage, Richard Allen and Robert Lange



Intro

Moderate Rock ♩ = 123

N.C.

*E5

B

Gtr. 2 tacet

A5

D5/A

E5

B

Rhy. Fig. 1

End Rhy. Fig. 1

Gtr. 1 (dist.)

mf

Gtr. 2 (dist.)

mf

*Chord symbols reflect overall harmony.

A5

D5/A

E5

B

A5

D5/A

E5

B

Oo. —

Gtr. 1

**Gtrs. 1 & 2

**Composite arrangement

Verse

A5 D5/A E5 B A5 D5/A

1. I'm out - ta luck, _____ out - ta love. _____ Got a pho -

Rhy. Fig. 2

The first system of the verse features a vocal line in G major with lyrics "1. I'm out - ta luck, _____ out - ta love. _____ Got a pho -". The guitar line plays a rhythmic figure labeled "Rhy. Fig. 2". The bass line provides harmonic support with fret numbers: 10 9 7 0, 10 9 7 0, 10 7 7 0, 10 7 7 0, 10 7 7 0, 10 7 7 0, 9 9 8 8 8, 9 9 8 8 8, 10 9 7 0, 10 9 7 0, 10 7 7 0, 10 7 7 0.

E B A5 D5/A E5 B

to - graph, _ pic - ture of, _____ uh, _____ pas - sion kill - er, you're too

The second system continues the verse with lyrics "to - graph, _ pic - ture of, _____ uh, _____ pas - sion kill - er, you're too". The guitar line continues with chords and the bass line with fret numbers: 9 9 8 8 8, 10 9 7 0, 10 9 7 0, 10 7 7 0, 10 7 7 0, 10 7 7 0, 9 9 8 8 8, 9 9 8 8 8, 9 9 8 8 8.

A5 D5/A E5 B A5 D5/A E5

much. _____ You're the on - ly one I wan - na touch. 2. I

End Rhy. Fig. 2

Gtrs. 1 & 2

The third system concludes the verse with lyrics "much. _____ You're the on - ly one I wan - na touch. 2. I". The guitar line features a final rhythmic figure labeled "End Rhy. Fig. 2". The bass line includes fret numbers: 10 9 7 0, 10 9 7 0, 10 7 7 0, 10 7 7 0, 10 7 7 0, 9 9 8 8 8, 2 2 0, 2 2 0, 2 2 0, 10 9 7 0.

Gtrs. 3 & 4 (dist.)

f

The fourth system shows the distorted guitar part (Gtrs. 3 & 4) with a forte (*f*) dynamic. The bass line continues with the same harmonic support.

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 2

E5 B/E A5/E D5/A E5 B/E

see your face — ev - 'ry time — I — dream, — on ev - 'ry page, — ev - 'ry mag -
 4. You got some — kind of hold — on — me. — You're all wrapped up — in — mys -

Gtrs. 3 & 4

P.M. ————— P.M. —————

A5/E D5/E E5 B/E A5/E D5/E

- a - zine. — } So wild — and free, — so far — from me. — You're all —
 - ter - y. — }

P.M. ————— P.M. —————

Pre-Chorus

1st & 2nd times, Gtrs. 1, 2 & 3 tacet
 3rd time, Gtrs. 1, 2 & 6 tacet

E5 B5

A5

Csus2

G

*Gtr. 5

sim.

— I want, — my fan - ta - sy, yeah. Oh, — look what you've

Gtrs. 1, 2, 3 & 4

Gtr. 4

*Kybd. arr. for gtr.

Asus4 A Asus4 A Asus2 A Csus2

done to this rock 'n' roll clown. Oh,

G Asus4 A Asus4 A Asus2 A

look what you've done. 2, 3. I've got - ta have you.

Chorus

Gtrs. 4 & 5 tacet

G/B

C

Dadd4

Em(add9)

G/B

C

Em(add9)

Dadd4

End Voc. Fig. 1

*Voc. Fig. 1

(Pho - to - graph. I don't want your... Pho - to - graph. I don't need your...

Gtr. 1

Riff A

End Riff A

w/ clean tone & chorus
let ring throughout

2 0 3 2 0 5 4 7 4 0 2 0 3 2 0 7 4 5 4 0


Gtr. 2

Riff A1

End Riff A1

2 3 5 7 2 3 7 5

*Refer to upstemmed voc. only.

To Coda 2 

G/B C Dadd4 Em(add9) G/B C

— All I've got — is a pho - to - graph. — But it's not e - nough. —

Pho - to - graph. — Pho - to - graph.) —

2 0 0 3 2 0 5 4 0 7 4 0 2 0 0 3 2 0 3

2 3 5 7 2 3

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (1st 5 meas.)

E5 B/E

Gtr. 2 tacet
N.C.

NC.

3. I'd be your lov - er ____ if you were there. _

Gtr. 1

w/ dist.
chorus off

Gtrs. 3 & 4

P.M. -----

4/5 5 5 4/5 5 5 4/5 5 5 4/5 5 5 (5)

0 0 0 0 0 0 0 0

A5/E D5/E E5 B/E A5/E D5/E E5 B/E

Put your hurt on me, if you dare. — Such a wom - an, you got —

P.M. —

A5/E D5/E E5 B/E A5 E5

style. ____ You make ev - 'ry man feel like a child, ____ oh. ____

Gtrs. 1 & 2

Gtrs. 3 & 4

P.M. -----

⊕ Coda 1

Interlude

*Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 1/2 times)

G/B C E5 D5 E5 B

- to - graph. ____ You've gone straight to ____ my head. ____

Pho - to - graph.) ____

*Gtr. 1: w/ dist.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part (Gtr. 6 (dist.)) and a piano part (Piano). The guitar part features a distorted sound and includes a baritone guitar (w/ bar) and a gradual dive (grad. dive) instruction. The piano part includes a pitch bend (Pitch: F#) and a 1/2 note instruction. The score is written in G major (one sharp) and 4/4 time. The guitar part is in the key of G major, while the piano part is in the key of F# major. The score is divided into two systems, each with a guitar staff and a piano staff. The guitar part includes a baritone guitar (w/ bar) and a gradual dive (grad. dive) instruction. The piano part includes a pitch bend (Pitch: F#) and a 1/2 note instruction. The score is written in G major (one sharp) and 4/4 time. The guitar part is in the key of G major, while the piano part is in the key of F# major.

The musical score for guitar 6 features a melodic line with various harmonies and a corresponding fretboard diagram. The melodic line is written in treble clef with a key signature of two sharps (F# and C#). The harmonies are indicated by brackets above the notes: A5, D5/A, E5, B5, and A5. The melodic line includes a series of eighth notes, a dotted quarter note, and a half note. The fretboard diagram below shows the fret positions for the notes, with a dashed line indicating the 'grad. release' (gradual release) of the fretting hand. The fret positions are marked as (7), (7), (7), 15, 15, (15), 12, 15, and (15).

Gr. 7 (dist.)

mf

15 15 15 (15) 12 15 (15)

[illegible]

Guitar Solo

Gtr. 7 tacet

Gtr. 6

E5 B5 A5 E5 B5

loco

grad. bend

Gtrs. 1 & 2

P.M.

P.M.

A5 E5 B5 A5 E5

w/ bar - 1

P.M.

D.S.S. al Coda 2

B5 A5

3

1

17

⊕ Coda 2

G/B

C

C5

D5 E5

to - graph. I wan-na touch you. Ah.

Pho - to - graph.) -

w/ dist. *mf* *cresc.* *f*

*P.M. -----

*Gradually lift P.M.

mf *cresc.* *f*

**P.M. -----

**Gradually lift P.M.

Outro

Bkgd. Voc.: w/ Voc. Fig. 1 (till fade)

***Gtrs. 1 & 2: w/ Riffs A & A1 (till fade)

G/B C Dadd4 Em(add9) G/B C Em(add9) Dadd4

Oh, yeah, pho - to - graph.

***Gtr. 1: w/ clean tone

G/B C Dadd4 Em(add9) G/B C Em(add9) Dadd4

Are you pos - ing, girl?

P.H.

Pitch: E

G/B C Dadd4 Em(add9) G/B C

I wan - na know. _____ I wan -

8va

17 17 17 (17) 15 17 17 (17) 15 17 15 17 15 17 17 (17) 15 17 17 19

Em(add9) Dadd4 *Begin fade* G/B C Dadd4 Em(add9)

- na know. _ I wan - na know. _____

8va

19 1/2 1/4 1 (20) \ 17 15 14 17 15 17 15 13 15 13 16 14 16 14 12 14 16 17 21 (21) 7

G/B C Em(add9) Dadd4 G/B C Dadd4 Em(add9) *Fade out*

I wan - na touch! _____

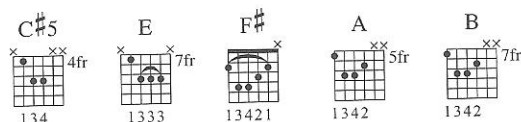
8va

22 1/2 1 (22) \ 22 22 22 (22) \ 7 9 5 7 5 7 9

from *Hysteria*

Pour Some Sugar on Me

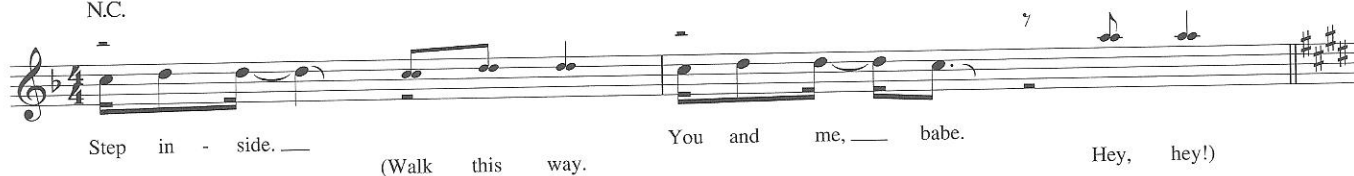
Words and Music by Joe Elliott, Phil Collen, Richard Savage, Richard Allen, Steve Clark and Robert Lange



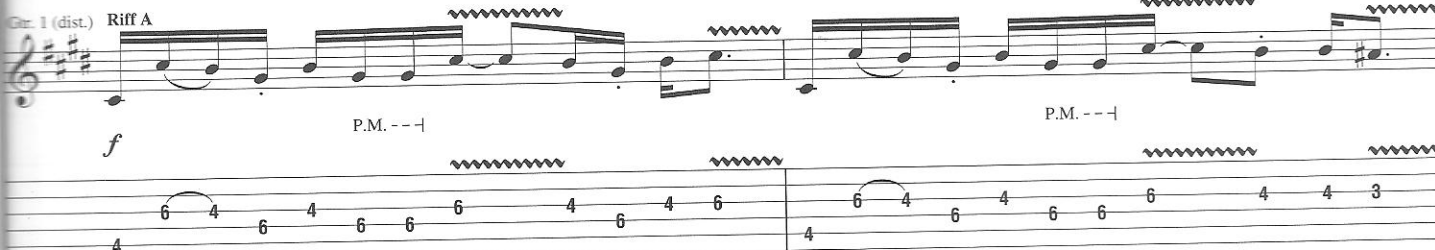
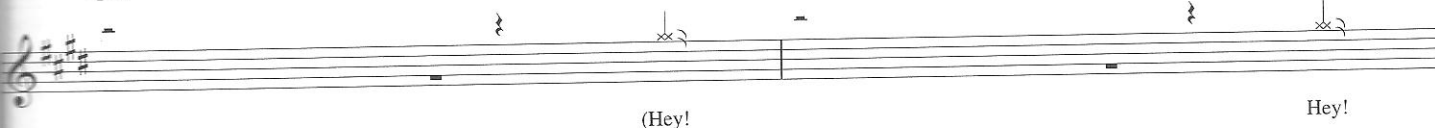
Intro

Moderate Rock ♩ = 92

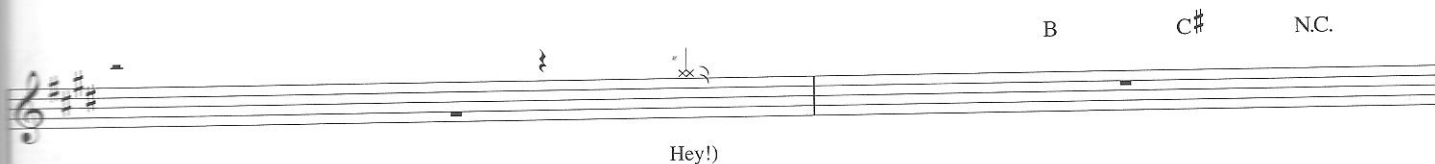
N.C.



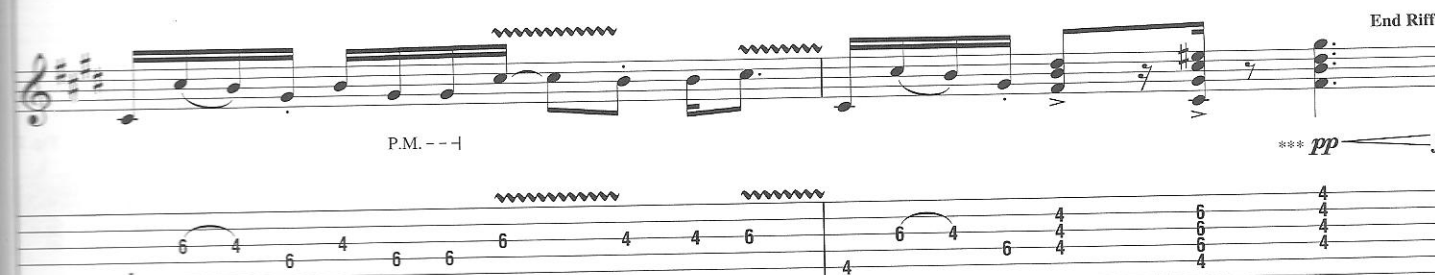
*C#5



*Chord symbols reflect implied harmony.



**Vol. swell



***Vol. swell

Verse

Gtrs. 1 & 2 tacet

N.C.



1. Love is like the bomb, ba - by, come and get it on. Liv - ing like a lov - er with a ra - dar phone.

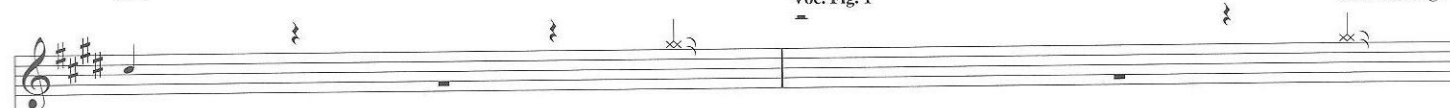


Look - in' like a tramp, like a vid - e - o vamp. Dem - o - li - tion wom - an, can I be your man? (Your

C#5

Voc. Fig. 1

End Voc. Fig. 1



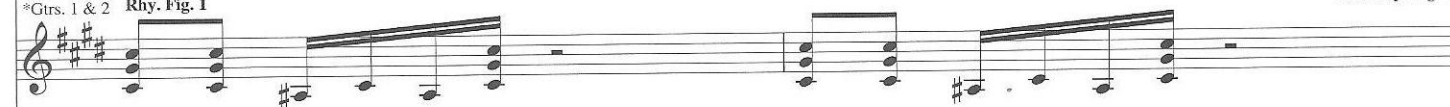
man.

Hey!

Hey!

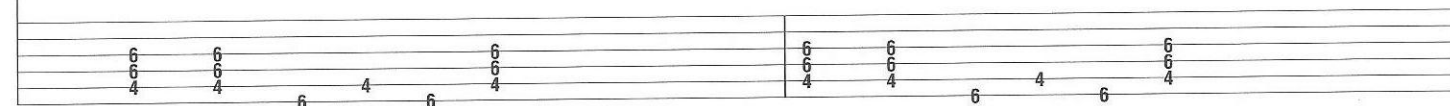
*Gtrs. 1 & 2 Rhy. Fig. 1

End Rhy. Fig. 1



P.M. -----|

P.M. -----|



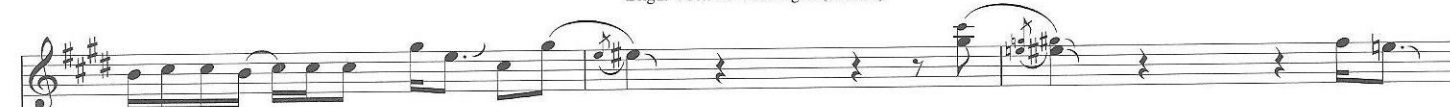
*Composite arrangement

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1 1/2 times)



Raz-zle and a daz-zle and a flash a lit-tle light. Tel-e - vi-sion lov-er, ba-by, go all night. Some - time, an - y-time, sug-ar me sweet.

Bkgd. Voc.: w/ Voc. Fig. 1 (2 times)



Lit-tle miss in - no-cent, sug-ar me. Yeah. _____

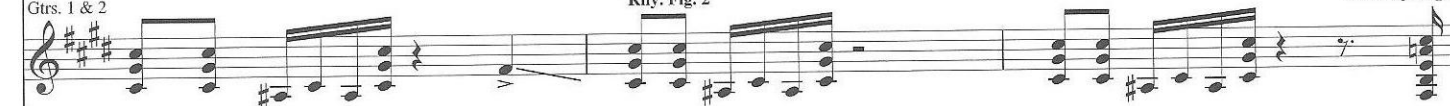
Yeah. _____

Come on.

Gtrs. 1 & 2

Rhy. Fig. 2

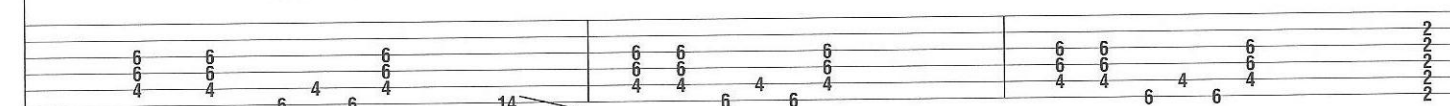
End Rhy. Fig. 2



P.M. ----|

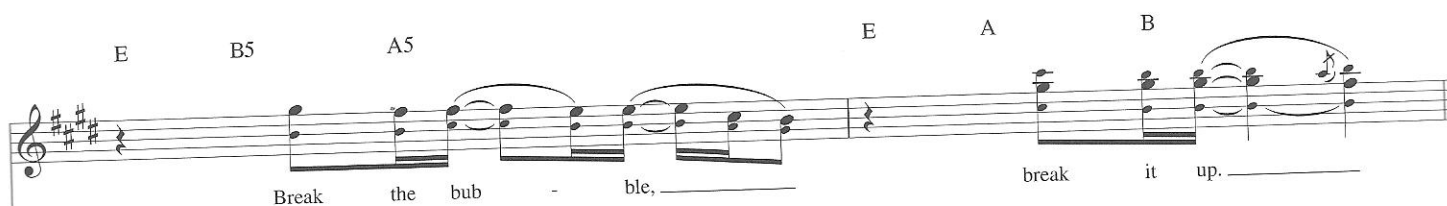
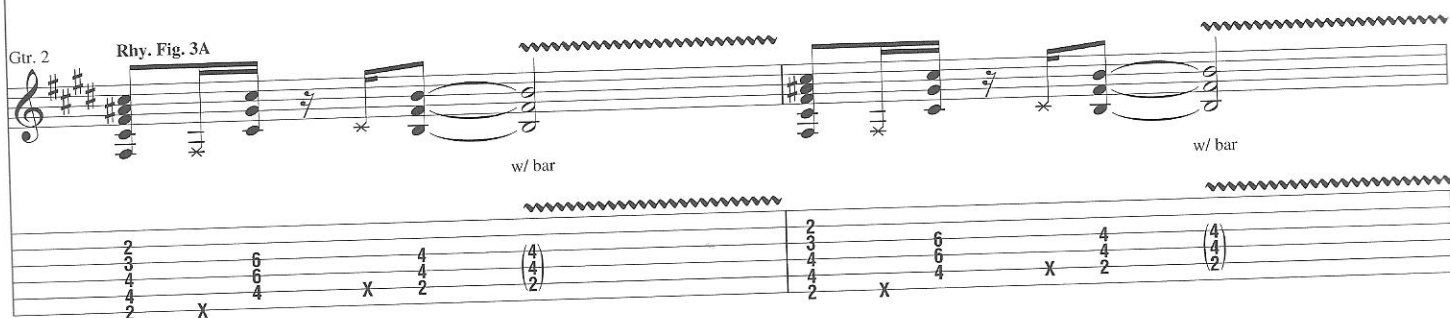
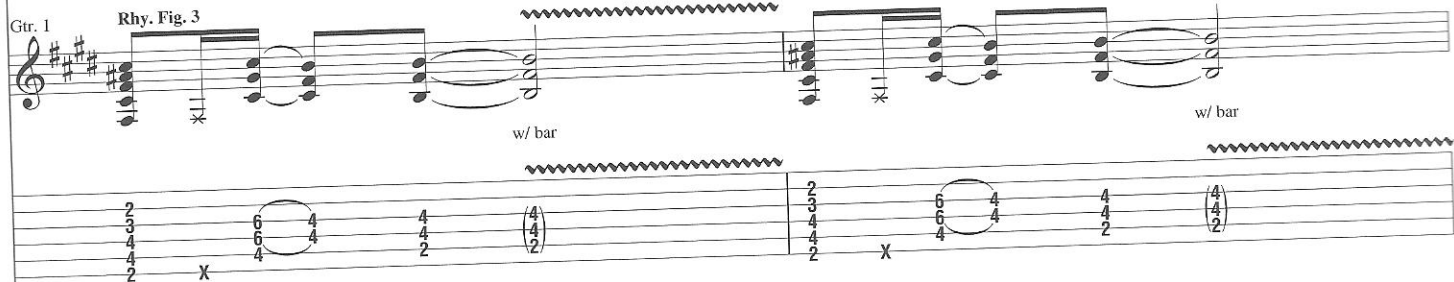
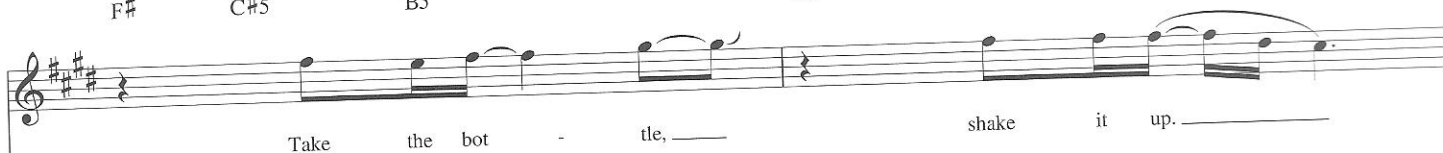
P.M. ----|

P.M. ----|

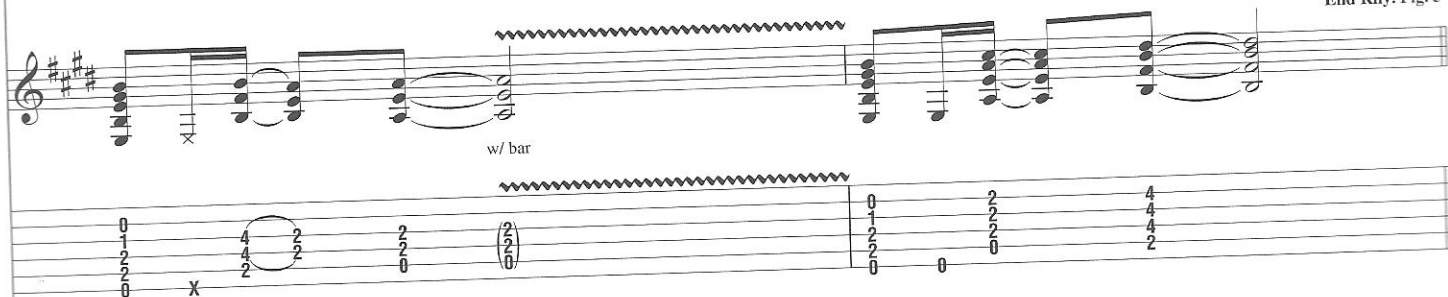


Pre-Chorus

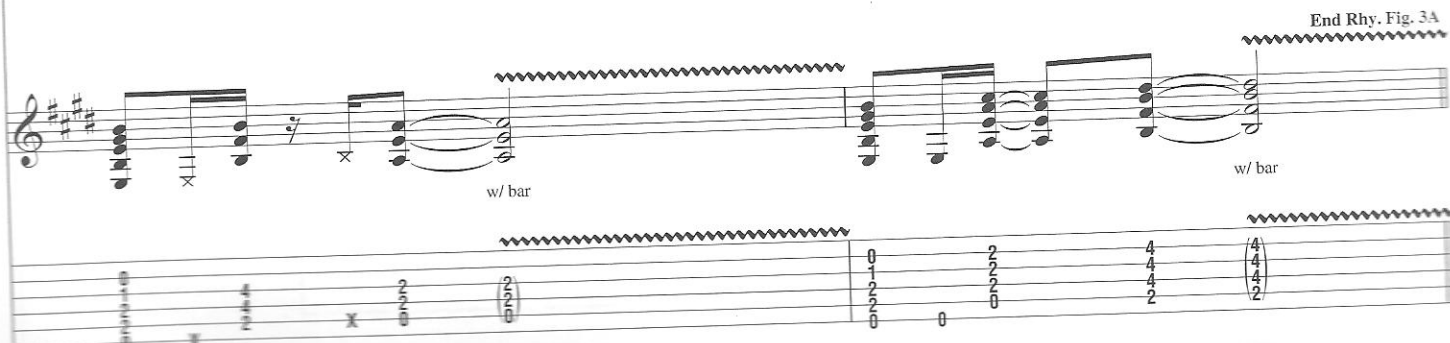
F# C#5 B5 F# C#5 B5



End Rhy. Fig. 3



End Rhy. Fig. 3A



Chorus

2nd time, Gtr. 3: w/Riff C (6 times)

E

A

B

(Pour some sug - ar on _____ me. _____ Oo, in the name of love.

Gtrs. 1 & 2

Rhy. Fig. 4

End Rhy. Fig. 4

P.M.

0	0	2	2	4	4	4	4
0	0	2	2	4	4	4	4
1	1	2	2	4	4	4	4
2	2	0	0	2	2	2	2
0	0						

Gtrs. 1 & 2: w/ Rhy. Fig. 4

E

A

B

Pour some sug - ar on _____ me. _____ Come on, fire me up. _____

E

A

B

To Coda

Pour your sug - ar on _____ me.) _____ I can't get e - nough.

Gtrs. 1 & 2

P.M.

(1st time, Gtr. 1, cont. in slashes)
(2nd time, Gtrs. 1 & 2, cont. in slashes)

0	0	2	2	4	4	4	4	4
0	0	2	2	4	4	4	4	4
1	1	2	2	4	4	4	4	4
2	2	0	0	2	2	2	2	2
0	0							

Riff C

Gtr. 3 (semi-clean)

mf

5 0 5 0 5 0 5 0 5 0 5 0

Gtr. 1 C#5

I'm hot, stick - y sweet, _____ from my head to my feet, — yeah.

Gtr. 2

* *pp* w/ bar *f* w/ bar

6 6
4 4

0 -3 1/2 -2 1/2 -1 1/2 -4 -2 1/2

*Vol. swell

Interlude

Gtr. 1: w/ Riff A
Bkgd. Voc.: w/ Voc. Fig. 1 (3 times)
C#5

B C# N.C.

Lis - ten.

fdbk. w/ bar

** *pp* *f*

11 (11) (11) (11) 4 6 4

-1 -1 1/2

**Vol. swell

Verse N.C.

2. Red — light, yel - low light, green a light, go! Cra - zy lit - tle wom - an in a one man show.

Gtr. 2


Mir - ror queen, man - ne - quin, rhy - thm of a love. Sweet_ dream, sac - cha - rine, loos - en up. (Loos - en up)

[illegible]

squeeze a lit - tle, squeeze a lit - tle, tease a lit - tle more. Eas - y op - er - a - tor come a knock-in' on my door. ____

Riff B

Grtr. 2: w/ Riff B



Some - time, an - y - time, sug - ar me sweet. Lit - tle miss in - no - cent sug - ar me. Yeah.

Gtr. 1: w/ Rhy. Fig. 2

Yeah. _____ Give a lit - tle more.

*P.M. ----- P.H. -----

*Gradually lift P.M.

Pitch: E# G#

Coda

Gtrs. 1, 2 & 3 tacet
N.C.

C#5

Gtrs. 1 & 2

I'm hot, stick - y sweet, _____ from my head to my feet, — yeah.

Gtr. 3

Interlude

D5

Gtr. 4 (dist.)

*** *pp* — *f*

pp — *f*

**Backwards gtr. arr. for gtr.
***Vol. swell

Gtr. 4 tacet

Gtr. 2

mf — *f*

P.M. -----

Gtr. 1

mf — *f*

P.M. -----

D5

E

Gtr. 2: w/ Rhy. Fig. 5

Gtr. 3

Gtr. 1

Bridge

Gtrs. 1, 2 & 3 tacet
N.C.

Sweet to taste. — 'Cause I'm hot, so hot, stick-y sweet — from my
(You got the peach-es, I — got the cream. Sac - cha - rin. — Hot, hot, sweet. —

Gtr. 2

head, my head a to my feet. Do you — take sug - ar? A one lump or two? —
Head, head, my feet.)

Gtr. 1

P.M. P.M. -- P.M. w/ bar

2 2 4 4 5 0 0 5 0 7 (7) -6

Pre-Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A

F# C#5 B5

Take the bot - tle, shake it up. — shake it up. —
(Take the bot - tle,

E B5 A5

E A B

Break the bub - ble, Break it up. — break it up.) —

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 4 (7 times)

Gtr. 3: w/ Riff C (4 times)

E A B

Oo, in the name of love.
(Pour some sug - ar on — me. —

E A B

Come on, fire me up. —
Pour some sug - ar on — me. —

E A B

Pour your sug - ar on me. Oh, I can't get e - nough.

Gtr. 4 (dist.)

f

5 5 5 5 7 7 5 5 5 5 5 5 7 7 5 5 | 5 5 5 5 7 7 5 5 9 9 7 9

Gtr. 3

Riff D End Riff D

5 0 5 0 5 0 5 0 5 0 5 0 5 0 5 0 | 5 0 5 0 5 0 5 4 4 4 4 4 5 0 5 0

Gtr. 3: w/ Riff D (4 times)

E A B

Pour some sug - ar on me. Oh, in the name of love.

E A B

Pour some sug - ar on me. Get it, come get it.

E A B

Pour your sug - ar on ____ me. ____ Oh. ____

E A B

Pour some sug - ar on ____ me.) ____ Yeah. ____ Sug - ar me. ____

8va

E A A B

Gr. 1

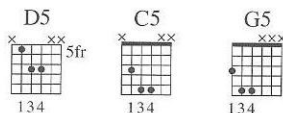
Gr. 4

Gr. 2

P.M.

from *On Through the Night*
Rock Brigade

Words and Music by Joe Elliott, Richard Savage, Richard Allen, Steve Clark and Peter Willis



Intro
 Moderate Rock ♩ = 147

*D Asus4 A5 Bb5

Gtr. 1 (dist.)

mf let ring -----

TAB

Gtr. 2 (dist.)

mf

TAB

*Chord symbols reflect overall harmony.

C5 N.C. D5 Dsus4

Ah. _____

P.M. -----

let ring -----

let ring -----

TAB

D5 A5 Bb5 C5 N.C. D5

*Gtrs. 1 & 2

1. Well, in the

*Composite arrangement

Verse
2nd & 3rd times, Gtr. 3: w/ Fill 1 (2 times)

D5 Dsus4 D A5 Bb5 C5

mid - dle of the night and the ear - ly morn - ing light, you can hear them a mil - li - on miles -
hit your town — you'd bet - ter get down. — I'm tel - lin' no lies — to you, mis -
mid - dle of the night and the ear - ly morn - ing light if you hear them — com - in' your way, —

N.C. D5 Dsus4 A5 Bb5

— a - way. They'll be bang - in' on their drums, bang - in' on your door, might
- ter. — 'Cause they live — for rock 'n' roll. They'll try — to steal your soul, 'cause
— well, you'd bet - ter watch your step, don't — step out of line

Fill 1
Gtr. 3 (dist.)

mf 1 hold bend

9 10 9 (9) 7 7 9 7

Chorus

C5 N.C. D5 G5 F5 D5

wav - ing their flags tell - ing you to ____ score. ____ Watch out ____ for the rock ____
 e - ven try to steal your sis - ter. ____
 here they come one ____ more ____ time. ____

let ring -----

To Coda 2 ⊕

F5 C5 F5 D5 F5 G5

____ bri - gade. ____ (Rock bri - gade. ____ Oh, no, ____ it's the rock ____ bri - gade. ____ Rock bri - gade.) ____

P.M. P.M.

To Coda 1 ⊕

F5 D5 F5 G5 A5 Bb5

Look out ____ for the rock ____ bri - gade ____ lead - ing you ____ a - way. ____

P.M.

C5 D5 Dsus4 A5 Bb5

A - way.

C5 N.C. D5 Dsus4

P.M.

A5 Bb5 C5 N.C. D5

2. So when they

D.S. al Coda 1

⊕ Coda 1

G5 A5 Interlude Bb Bb/A

lead - ing you a - way.

Gtr. 1 Riff B

let ring

Gtr. 2

B \flat /G B \flat /F B \flat /C B \flat B \flat /A B \flat /G

A - way. _____ A - way. _____

Gtr. 3 (dist.)

mf

Gtr. 1

let ring -----

Gtr. 2

(cont. in slashes)

Guitar Solo

D5 C5 G5 C D

Gtr. 2

(cont. in notation)

Gtr. 3

f

*w/ wah-wah

1/4

1/2

*Used as filter.

End Riff B

Riff C

Gtrs. 1 & 2

let ring -----

Gtrs. 1 & 2: w/ Riff C (2 1/2 times)

C5

G5

D

C5

G5

1 hold bend

grad. release

1/2

6 5 7 9 (9) 17 (17) 9 (9) 7 9 7 7 7 9

End Riff C

0 3

D

C5

G5

D

Gtr. 3

1 1 1/4

(9) 7 10 7 10 7 10 9 7 9 7 9 10 11 12 12 10 12 10 12 10 13 10 13 10 13 12 10

C5

G5

A

G5

C5

Gtr. 3

12 10 12 10 12 (12) 20 0 0 9 10 12 10 9 12 10 9 12 10 9 12 10 9 11 9 9 12 12 9

Gtrs. 1 & 2

0 3 5 5 3 4 5 5 3 4 5 5 3 4 5 5 3

A C5 G5 A

G5 C5 A C5 G5 C5

8va

loco

1 hold bend

1/4

1/4

Gtr. 3 tacet

E5 D5

D Dsus4 A5 Bb5 C5 N.C. D5

3. So in the

Gtrs. 1 & 2

Coda 2

Chorus

G5 F5 D5 F5 C5

1. Look out _____ for the rock _____ bri - gade. _____
 2. I said watch _____ (Rock bri - gade. _____

F5 D5 F5 G5 F5 D5

— { You'd bet - ter watch _____ for } the rock _____ bri - gade. _____ Don't let your eyes _____ off the rock _____
 — { keep your eyes _____ on } Rock bri - gade.) _____

Outro

Gtr. 1: w/ Riff B

Bb

Bb/A

F5 G5 N.C.

bri - gade, _____ they will be lead - ing you _____ a - way. _____

Gtr. 2

B \flat /G B \flat /F B \flat /C B \flat B \flat /A B \flat /G

A - way. _____ A - way. _____

Gtr. 3

13 13 10 13 10 13

Gtr. 2

3 1 3 1 0 3

D Dadd4
rit.

rit. grad. release

13 (13) (13) (13) (13) (13)

Gtr. 2

Gtr. 1
divisi *rit.* *

Gtrs. 1 & 2

2 0

*Gtr. 2 to left of slash in tab

Gtr. 3 tacet

Gtrs. 1 & 2

pp

E5

D5/E

B5

A5 D5

Ow. Gon-na start a fire. —

End Rhy. Fig. 1

let ring — — —

End Rhy. Fig. 1A

steady gliss.

Verse

Gtrs. 1, 2 & 3 tacet

E5 E5

C' - mon. 1. Rise up, gath - er 'round. — Rock this place to the ground. —

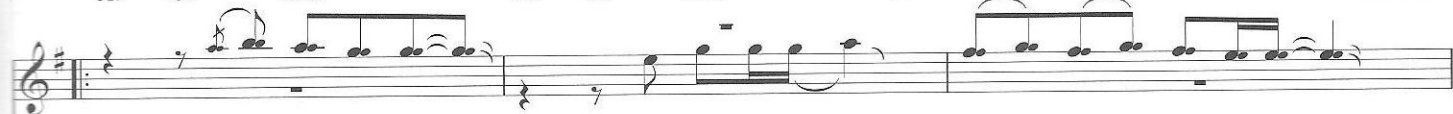
Burn it up, — let's go for broke. — Watch the night — go up in — smoke. — Rock on. — Rock on! —



Drive me cra - zi - er, _____ no _____ ser - e - nade, no fire brig - ade, _ just a py - ro - ma - ni - a, _ c' - mon.

Bridge

A5 G5 N.C. A5 G5 N.C. E5 G5 A5



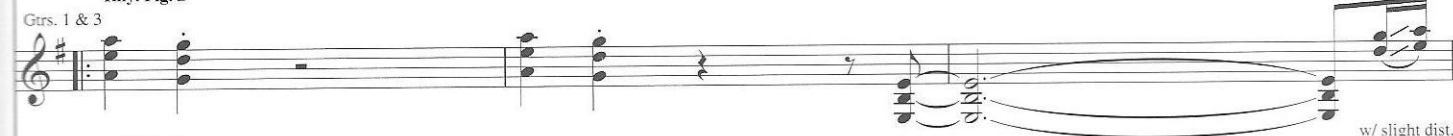
What do you want? _

What do you want? _

I _____ want _____ rock 'n' roll. _____

Rhy. Fig. 2

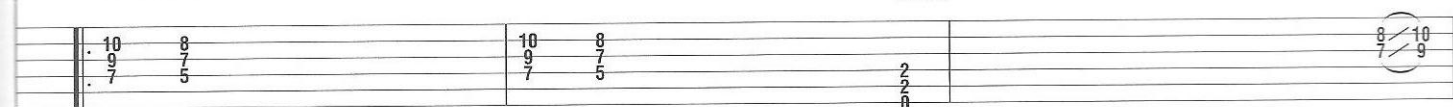
Gtrs. 1 & 3



w/ slight dist.

w/ dist.

w/ slight dist.

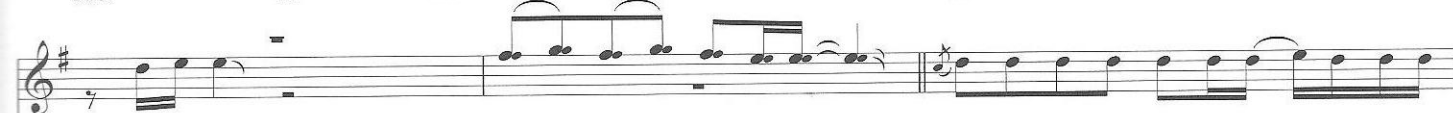


1.

Verse

E5

N.C. A5 E5



{ 1. Yes, I do. }
{ 2. Al - right! }

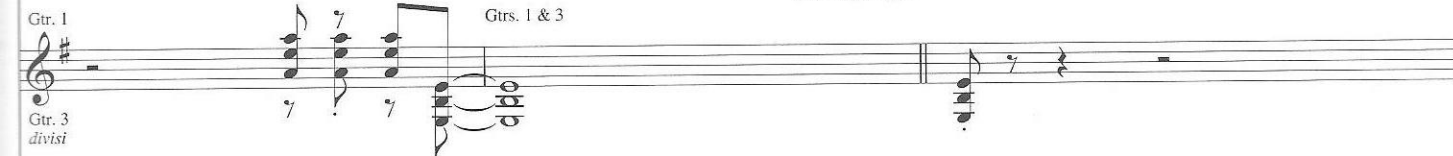
2. Oh, let's go, let's strike a light. _ We're gon - na

Long _____ live _____ rock 'n' roll. _____

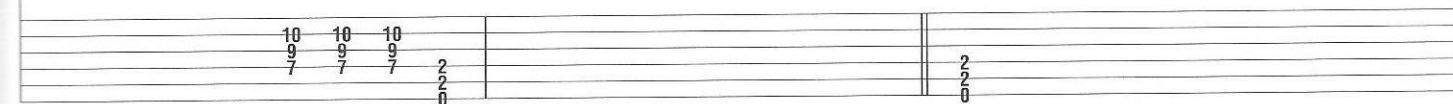
End Rhy. Fig. 2

Gtr. 1

Gtrs. 1 & 3



w/ dist.



Gtrs. 1 & 3 tacet



blow _____ like dy - na - mite. _

I don't care _____ if it takes all _____ night, _ gon-na set this _____ town a - light. _ c' - mon.

Chorus

2nd time, Gtr. 4 tacet

C

Oh, _____ yeah, — yeah! Rock of a - ges, rock of a - ges.

w/ slight dist.

0 0 0 0 0 0 0 0 0 3 | 3 3 5 3 4 2 0 2 | 3 3 5 3 4 2 0 2

Em C

still — roll - in', keep a roll - in'. Rock of a - ges.

5 4 2 0 2 | 5 4 2 0 2 | 3 3 5 3 4 2 0 2

Em

rock of a - ges, still — roll - in', rock 'n' roll - in'.

3 3 5 3 4 2 0 2 | 5 4 2 0 2 | 5 4 2 0 0

w/ dist.

A5 C

We got the pow - er, we got — the glo - ry. Just say you need it,

0 0 5 0 4 2 0 2 | 0 0 5 0 4 2 0 2 | 3 3 5 3 4 2 0 2

gim - me, gim - me, gim - me, gim - me one more — for the road, — yeah.

P.H.

Pitch: E F#

Bridge

Gtrs. 1 & 3: w/ Rhy. Fig. 2

A5 G5 N.C.

A5 G5

N.C.

E5

G5 A5

Guitar Solo

N.C.

A5

E5

E5

Gtr. 4 (dist.)

Gtrs. 1 & 3 tacet

⊕ Coda

Outro

Gtrs. 1 & 3: w/ Rhy. Fig. 1
Gtr. 2: w/ Rhy. Fig. 1A

E5

D5/E

yeah. _____ Say _____ yeah! ____

B5

A5

D5

E5

We're gon - na burn that damn place

D5/E

down, _____ whoo, _____ down _____ to the ground.

B5

A5

D5

E5

A5

Gtrs. 1, 2 & 3

rit.

2 4 4 4 4 2 3 5 2 2 2 0

(laughter)

N.C.

(Sound effects)

fdbg.

(2) (2) (2) (2)

Pitch: G#

Rock! Rock! (Till You Drop)

D B A5 G5 E

1333 1333 13 13 231

Moderately fast Rock ♩ = 144

Gtr. 1 (dist.) B
 D v
 f v

Gtr. 3 (dist.)
 * w/ slide f ** f

TAB 5 (5) (5) 2

*Vol. swells **Simultaneously vibrate and rub slide along strings over the pickups.

Gtr. 2 (dist.)
 f v v v v

TAB 3 3 4 4 4 2

The musical score for 'The Swan' by Camille Saint-Saëns is presented in a three-staff format. The top staff is for the piano, the middle for the cello, and the bottom for the piano again. The score includes a piano introduction, a first entry of the swan theme, and a second entry. The piano part features a wavy line representing the swan's movement. The cello part features a wavy line representing the swan's movement. The score is in 3/4 time and D major.

129

N.C.

Pre-Chorus

E5

- er bring you down. _____ An - y - thing goes! goes!
(An - y - thing goes!)

Gtrs. 1 & 2

Riff A

End Riff A Riff B

2 5 0 3 0 1 2 0 3 0 0 3 0 2 3 0

D5

E5

D5

E5 A5

An - y - thing goes! _____ 2. Wom -
An - y - thing goes!)

End Riff B

5 3 0 7 5 0 9 7 0 0 3 0 2 3 0 5 3 0 7 5 0 9 7 2 2 0

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1 3/4 times)

N.C.

A5

N.C.

G5

A5

N.C.

A5

N.C.

A5

- en to the left, wom - en to the right, there _ to en - ter - tain, take _ you through the night. So

N.C.

A5

N.C.

G5

A5

N.C.

A5

N.C.

E5

Gtrs. 1 & 2: w/ Riff A

grab a lit - tle heat and come _ a - long with me 'cause your ma - ma don't mind what your ma - ma don't see. (An -

Pre-Chorus

Gtrs. 1 & 2: w/ Riff B

D5

E5

- y - thing goes! That's right! _____ Come on, an - y - thing goes! goes!
An - y - thing goes!)

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

D5 E5 A5 N.C. A5 N.C. G5 A5

I said a rock, rock till you drop!

Gtr. 3

w/ bar

0 -6

17 17 19 17 17 19

N.C. A5 N.C. A5 N.C. A5

Rock, rock, nev - er stop! Rock, rock till you drop!

12 12 12 12 14 14 14 8 8

N.C. G5 A5 N.C. A5 N.C. A5

I said... (...rock, rock...) ...till you drop! 3. Rid -

8 8 7 5 7 5 7

3 5

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (8/34 times)

NC. A5 NC. G5 A5 NC. A5 NC. A5

- ing in - to dan - ger, laugh - ing all the way. Fast, — free and eas - y, liv - in' for to - day. Got -

(5) 10 12 10 12 (10) 12 3 8 5 (8) 5

NC. A5 NC. G5 A5 NC. A5 NC. A5 N.C. E5

- ta lip ser - vice, get — it while you can. — Hot — sweat 'n' ner - vous, love — on de - mand. — (An-

8 13 13 13 14 13 13 13 1/2 14 13 13 14 13 (13)

Pre-Chorus

Gtrs. 1 & 2: w/ Riff B

D5 E5 D5 E5 A5

- y - thing goes! Ow! — An - y - thing goes! All — night long. — I said a

12 14 12 12 12 12 12 14 (14) 0 (0) -1 1/2 -2 1/2

w/ bar grad. dive

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1

NC. A5 NC. G5 A5 NC. A5 NC. A5

rock, rock till you drop! Come on, rock, rock, nev - er stop! You got - ta

12 13 12 12 12 12 12 13 17 17 17 17 17 17 17 17

w/ bar

N.C.

A5

N.C.

D

G

A5

E

rock, rock till you drop! Oh! (Rock, rock...) ...to the top! _____

Gtr. 3

P.S.

Gtrs. 1 & 2

Interlude

D

A

G

D

E

D

A

G

D

A5

Oh, yeah! _____ Let's _ shout!

Rhy. Fig. 2

End Rhy. Fig. 2

Rhy. Fig. 3

End Rhy. Fig. 3

Guitar Solo

Gtrs. 1 & 2: w/ Riff, Fig. 1 (1 3/4 times)

NC. A5 NC. G5 A5 NC. A5 NC. A5

Gtr. 3

semi-harm. P.M. semi-harm.

1/2

(3) 0 0 3 0 5 3 0 3 0 0 7 7 5 7 5 7 7 7 5 7 (7) 0 7

NC. A5 NC. G5 A5 NC. A5

P.H. P.H.

Pitch: E

1 (7) 5 5 5 7 5 5 5 7 7 5 5 8 (8) 8 8 (8) 7 7 (7) 5 7 5 7 5 7

Gtrs. 1 & 2: w/ Riff A NC. E5 Gtrs. 1 & 2: w/ Riff B (1st 2 meas.) D5 E5

8va

1 1/2 1

6 5 3 14 14 14 14 14 (14) 12 14 12 14 (14) 12 14 12 12 12

Gtr. 3

8va

D5 E5 A5

loco

1 1 1 1/2 1/2 2

19 17 19 20 17 19 20 19 20 19 17 19 17 17 19 20 19 17 19 20 20 (20) (20) (20) (20)

Gtr. 6 (dist.)

f

6 5

Gtrs. 1 & 2

P.M. (cont. in slashes) P.M. ---

0 3 0 2 3 0 5 3 0 7 5 0 9 2 0

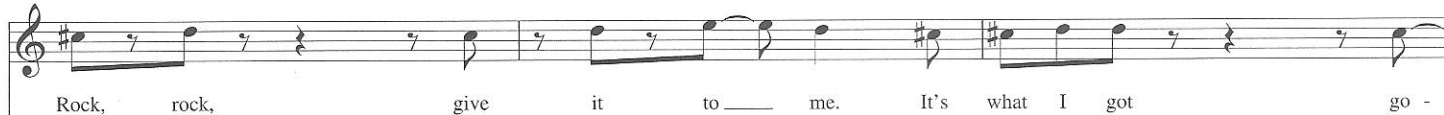
Bridge

Gtr. 3 tacet

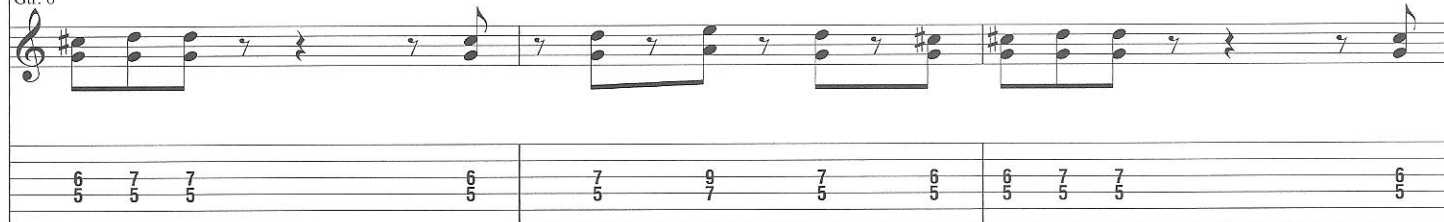
A5

Gtrs.
1 & 2

P.M.



Gtr. 6



G5

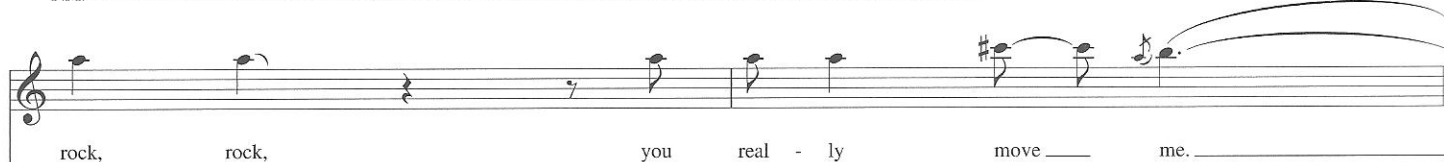
A5

P.M.



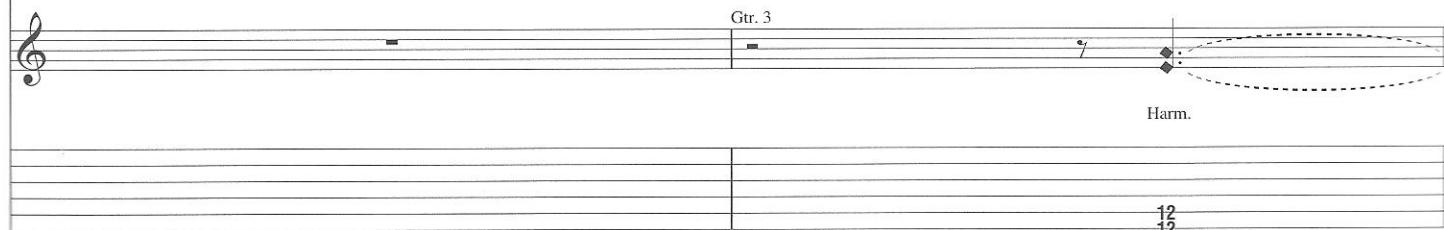
P.M.

E

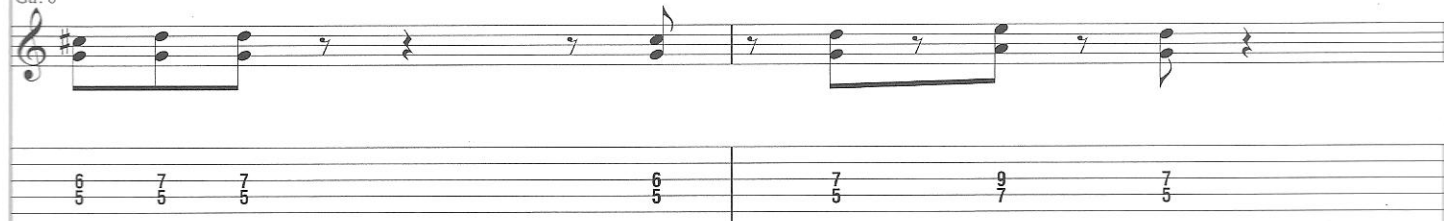


Gtr. 3

Harm.



Gtr. 6



*Gradually lift P.M.

Interlude

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (3 times)

Gr. 6 tacet

E D A G D E

D A G D E



Oh, yeah.

Gr. 3

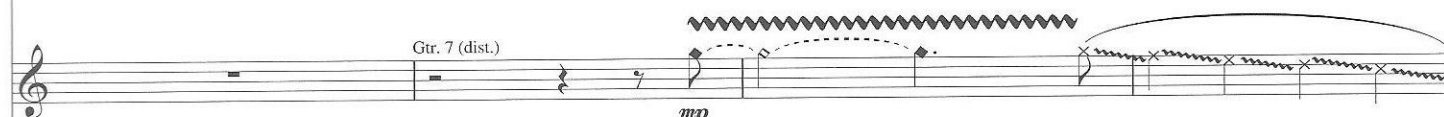


w/ bar

(12/12)

-2 1/2

Gr. 7 (dist.)



mp

Harm.

*w/ bar

P.S.

12

*Shake bar fast and wide.

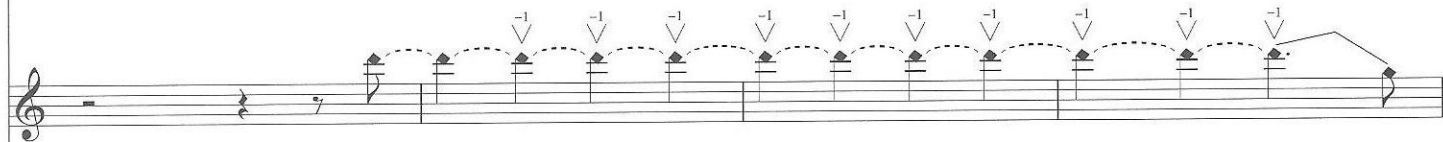
D A G D E

Gtrs. 1 & 2: w/ Rhy. Fig. 3

D A G D A5



Here we go!



Harm.

w/ bar

-1

-1

-1

-1

-1

-1

-1

-1

-1

-1

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-1

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (3 3/4 times)

Gtr. 7 tacet

N.C.

A5

N.C.

G5

A5

N.C.

A5

N.C.

A5

Rock, rock till you drop! Oh, — rock, rock, nev - er stop! Come on and

Gtr. 3

N.C.

A5

N.C.

G5

A5

N.C.

A5

N.C.

A5

rock, rock till you drop! We're gon - na rock it till you drop, gon - na take — it to the top! —

N.C.

A5

N.C.

G5

A5

N.C.

A5

(Rock, rock till you drop! Ba - by! — Rock, rock, nev - er stop!)

NC. A5 NC. A5

Come on, come on, come on! _____

NC. G5 A5 NC. A5

NC. A5 **Outro** C5

Yeah! _____ Hold on, _____

Gtr. 3

Gtrs. 1 & 2

F5 D5 A5

hold on, ____ hold tight, ____ we're gon - na rock to - night. ____

Gtrs. 1, 2 & 3

(5) 10 10 7 7 (7) 2 2
6 6

Free time

Spoken: Too right. Too loud, man, too loud.

Gtr. 3

(2) (2) (2) (2) (2) (2) (2) (2)

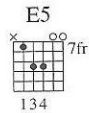
*Using a guitar with Les Paul style electronics, set lead volume to 0 and rhythm volume to 10. Strike the strings while the pickup selector switch is in the lead position, then flip the switch in the rhythm indicated to simulate the re-attack.

Gtrs. 1 & 2

(3) (5) (6)

from *Hysteria*
Rocket

Words and Music by Joe Elliott, Phil Collen, Richard Savage, Richard Allen, Steve Clark and Robert John Lange



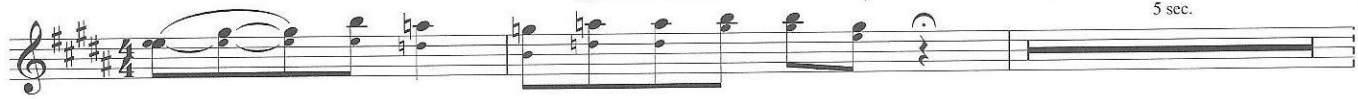
Intro

Moderately ♩ = 116

N.C.

Free time

(Rocket lift-off & mission control dialogue)
5 sec.



* .go to time it's that de - cid - ed We've

*Backwards vocals

**w/ echo set for dotted quarter-note regeneration w/ 2 repeats.

Slower ♩ = 82 (♩ = ♩ = ♩)

(Drums)

2

Gtr. 1 (dist.)

***pp steady ascent
w/ bar

mf

pp

fdbk.

T
A
B

9
7

-1 1/2

***Vol. swell

-1/2

+1

(9)

(9)

F#7add4

Gtr. 2
(slight dist.)

Rhy. Fig. 1

E5

F#7add4

E5

End Rhy. Fig. 1

mf

0

0

4

2

0

0

4

2

0

0

4

2

0

0

4

2

0

0

4

2

Gtr. 1

Riff A

End Riff A

†Gtrs. 3 & 4 (dist.)

mf

pp

steady ascent
w/ bar

mf

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

+1

+2 1/2

+3

†Composite arrangement

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F#7add4 E5 F#7add4

Oh, ____ oh. ____ Oo, ____ oo. ____ Oh, ____ oh. ____ Oo, ____ oo. ____

Rhy. Fig. 2 End Rhy. Fig. 2

0 0 0 0 0 0 0 0
4 4 4 4 4 4 4 4
2 2 2 2 2 2 2 2

P.S. w/ bar w/ bar - - - - -
-1/2 -1/2 -1/2 -1/2
-1/2 -1/2 -1/2 -1/2

0 0 0 0 0 0 0 0
4 4 4 4 4 4 4 4
2 2 2 2 2 2 2 2

-1 1/2

Verse

Gtrs. 2, 3 & 4 tacet

N.C.

1. White lights, strange cit - y, ____ mad mu - sic. (All a - round. ____ Mid - night street mag - ic, ____

Gtr. 1: w/ Riff A

E5

F#7add4

ah, cra - zy peo - ple. Cra - zy sound.) ____ Oh, ____ oh. ____ Oo, ____ oo. ____

Gtr. 2

0 0 0 0 0 0 0 0
4 4 4 4 4 4 4 4
2 2 2 2 2 2 2 2

Verse

Double-time feel

Gtr. 2 tacet

*F#5

2. Jack flash, rock-et man, ____ Ser-geant Pep - per and the band. ____ Zig-gy, Ben-ny and ____ the Jets.

*Chord symbols reflect overall harmony.

Pre-Chorus

End double-time feel

3rd time, Gtrs. 5 & 6; w/ Fills 1 & 1A

Asus2

Asus2

A5

I take a rock - et, we just got _ to fly. _

(I can take _ you through _ the cen -

Gtrs. 1 & 2
Rhy. Fill 1

End Rhy. Fill 1

w/ clean tone

w/ bar

7 7
10 10
9 9

7 7
10 10
9 9

10 10
9 9
7 7

B5

B7(no3rd)

- ter of _ the dark. _ We're gon - na fly.

On a _ col - li - sion course _ to crash _

w/ bar

w/ bar

10 10
9 9
7 7

12 12
11 11
9 9

12 12
11 11
9 9

(12 12)
(11 11)
(9 9)

10 10
11 11
9 9

To Coda 2

D

E

_ in - to _ my heart.) I will _ be _ your, _ I will _ be your, I'll be your... _

w/ bar

w/ slight dist.

w/ bar

10 10
11 11
9 9

(10 10)
(11 11)
(9 9)

7 7 7 7 7 7 7 7
7 7 7 7 7 7 7 7
5 5 5 5 5 5 5 5

7 7 7 7 7 7 7 7
7 7 7 7 7 7 7 7
5 5 5 5 5 5 5 5

9 9 9 9 9 9 9 9
9 9 9 9 9 9 9 9
7 7 7 7 7 7 7 7

9 9 9 9 9 9 9 9
9 9 9 9 9 9 9 9
7 7 7 7 7 7 7 7

Fill 1

Gtr. 5

Gtr. 6

divisi

Fill 1A


(17)

(9)

Gtrs. 1 & 2 tacet

F#5

Gtrs. 3 & 4

To Coda 1 

Gtr. 2: w/ Rhy. Fig. 1

F#5 D5 E5

Gtr. 2: w/ Rhy. Fig. 1

Rock-et, ba-by, c'-mon, I'll be your sat-el-lite__ of love.__

w/ bar-----

4 4 X 7 7 7
4 4 X 7 7 7
2 2 X 5 5 5 (7)
2 2 (7)

*Gtr. 1: w/ Riff A (2 times)

Gtr. 2: w/ Rhy. Fig. 2

F#7add4 E5 F#7add4

Oo, oo. Oh, oh. Oo, oo.

w/ bar

11 9 11 9 11 9 11 9 11 9

*w/ dist.

Verse

N.C.

Oh, oh. 3. Spot - light, mag - net - ic, —

w/ bar

11 9 11 9 11 9 11 9 11 9

-1 1/2

E5

F#5

E5

F#5

E5

ah, ra - zor rhy - thm... (La - ser love.) — Gui - tar, drums, load up, — stun!

Gtr. 2

Rhy. Fig. 3

End Rhy. Fig. 3

**pp < mf pp < mf pp < mf pp < mf

0 7 0 7 0 7 0 7

0 6 0 6 0 6 0 6

4 4 4 4 4 4 4 4

2 2 2 2 2 2 2 2

**Vol. swells

Gtrs. 3 & 4

steady dive w/ bar

0 0 0 0 2 -1 1/2 slack

Gtrs. 3 & 4 tacet

F#7add4

Oh, _____ oh, _____ Oo, _____ oo, _____

Gtr. 2

Gtr. 1

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

0 3 4 0 3 4 0 3 4 0 3 4 0 3 4 0 3 4 0 3 4 0 3 4

0 0 4 2 X X 0 0 3 4 0 0 3 4

Verse

Double-time feel

Gtrs. 1 & 2 tacet

F#5

4. Jet, Black, John - ny B., _____ Gene Jean - ie, Kill - er Queen. _____

Gtrs. 3 & 4

fdbk.

w/ bar - - - - -

-1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2

-1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2

2 2 (2) 2 2 2 1 (1) (1) (1) (1) (1) (1) (1)

Pitch: G#

-1

D.S. al Coda 1
End double-time feel

*Gtrs. 1 & 2: w/ Rhy. Fill 1

Asus2

Diz - zy, Liz - zy, Ma - jor Tom, _____ so c' - mon, _____ we just got _____ to fly. _____

w/ bar

w/ bar - - - - -

2 2 2 5 (5) (2) 2 2 2 6 4 (6) (4)

*w/ clean tone

-3 1/2

⊕ Coda 1

Gtrs. 1 & 2 tacet

D

Interlude

Gtrs. 3 & 4 tacet

N.C.

(Drums & Voc. effects.)

14

We're gon - na fly.

Gtrs. 3 & 4

Gtr. 3

w/ bar

7 7 7 7 5 5

9 7 11 9

*w/ echo set for quarter-note regeneration w/ 5 repeats.

Gtr. 2: w/ Rhy. Fig. 3 (4 times)

E5

F#5

E5

F#5

Gtr. 4

w/ bar

9 11 12 (12) 14 16

-1

0 0 0 0 2

-1 1/2 slack

steady dive w/bar

Gtr. 3

steady dive

w/ bar

12 14 12 7 9 10 12 10 5 7

-1

0 0 0 0 2

-1 1/2 slack

steady dive w/bar

E5

F#5

E5

F#5

N.C.

Oh, ____

oh, ____

oh, ____

oh, ____

Count-down com - menc - ing. Fire one.

Gtrs. 3 & 4

steady dive w/bar

0 0 0 0 2

-1 1/2 slack

Gtr. 5 (dist.)

Gr. 5 (dist.)

The musical score is written for guitar. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a whole rest, followed by a half note G4 with a trill, then a quarter note A4 with a trill, and a quarter note B4 with a trill. This is followed by a half note C5 with a trill, then a quarter note D5 with a trill, and a quarter note E5 with a trill. The staff ends with a whole rest. The bottom staff shows fingerings for the bass line: a half note G2 (fingering 1), a half note A2 (fingering 1), a half note B2 (fingering 1), and a half note C3 (fingering 1). The final chord is a D5 power chord (D5-G5-B5) with a fingering of 10/13.

Gtr. 6 (dist.)

Gr. 6 (dist.)

The musical score for guitar 6 (dist.) consists of a single staff in treble clef with a key signature of one sharp (F#). The piece begins with a whole rest, followed by a measure containing a half note G#4 and a half note A#4. The next measure contains a half note B4 and a half note C#5. The final measure contains a half note D5 and a half note E5. The piece ends with a whole rest. The dynamic marking *mf* is placed above the first measure of the melody. The guitar part is indicated by the label "Gr. 6 (dist.)" at the top left.

Gtrs. 3 & 4

Gtrs. 3 & 4

The musical score for Guitars 3 and 4 consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains three measures of music. The first measure has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The second measure has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The third measure has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bottom staff is empty.

E5

Gtrs.
1 & 2

Gtrs. 3 & 4

Gtrs. 3 & 4

Measures 1-4 of the guitar part for Guitars 3 and 4. The notation shows a complex rhythmic pattern in the treble clef, with a key signature of one sharp (F#). The bass part consists of a simple eighth-note bass line.

E
⑥
open

Gtr. 2

(Gtr. 1, cont. in notation)

Read - y, four, three, two, one, ze - ro. We have lift - off!

Gtrs. 3 & 4

Gtr. 1
divisi

Gtrs. 3 & 4

w/ bar

Gtr. 1 divisi

1/4 1/4 1/4

12/12 12/12 12/12

0 5 4 3 3 2 0 0

-1/2

Gr. 2 tacet

F#5

Gr. 1

pp *mf* *pp*

w/ bar Harm. steady ascent

+1/4 +1/2 +1 +1 1/2

7

Gr. 8 (dist.)

mf

Gr. 7 (dist.)
divisi

mf

w/ slide steady gliss

12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

Gtrs. 3 & 4

4
4
2

Gtrs. 1 & 8 tacet

Gr. 7

N.C. E5 F#5 N.C. E5 F#5 N.C. E5

w/ heavy reverb & delay

*Vol. swells

fdbk.

Gtrs. 3 & 4

4 4 4 4 4
4 4 4 4 4
2 2 2 2 2

0

4 4 4 4 4
4 4 4 4 4
2 2 2 2 2

0

4 4 4 4 4
4 4 4 4 4
2 2 2 2 2

0

Gtr. 2: w/ Rhy. Fig. 1
Gtr. 7 tacet

F#5

E5

Gtr. 1: w/ Riff A (2 times)
Gtrs. 3 & 4 tacet

F#7add4

Gtrs. 3 & 4

W/ bar steady dive

Gtr. 5

w/ bar

w/ bar

Gtr. 6

w/ bar -1/2 slack

Gtr. 2: w/ Rhy. Fig. 2

E5

F#7add4

D.S. al Coda 2

We just got to fly.

w/ bar grad. bend

(14) ✓12 ✓11 ✓12 ✓14 ✓17 (17)

w/ bar grad. bend

(6) ✓4 ✓3 ✓4 ✓6 ✓9 (9)

Coda 2

Outro-Chorus

Gtrs. 1 & 2 tacet

F#5

Voc. Fig. 1

*Rock-et, yeah. (Sat-el-lite of love. Rock-et, yeah.

Gtrs. 3 & 4

*Gang lead vocals, next 5 meas.

A5 E5 F#5 A5 E5
End Voc. Fig. 1

Sat - el - lite _ of love. _ Rock - et, yeah. _ Sat - el - lite _ of love.) _

F#5 D N.C.

Gui - tar, drums, _ light up. _ We're gon - na

Double-time feel

Lead & Bkgd. Voc.: w/ Voc. Fig. 1

F#5 A5 F#5 A5 E5 F#5 D5

fly. _ We're gon - na fly. _

A5 E5 F#5 N.C. F#5 N.C.

Yeah. _ Rock - et, yeah.

from *Pyromania*

Too Late for Love

Words and Music by Joe Elliott, Richard Savage, Richard Allen, Steve Clark, Peter Willis and Robert John Lange

Intro

Moderately slow Rock ♩ = 94

(wind & sound effects) 14 sec. *Em C D Dsus4 D C Em

Gr. 2 (clean) *mp* w/ chorus w/ bar

**Vol. swell

Gr. 1 (dist.) **Riff A** *mf* let ring ----- let ring ----- let ring ----- let ring ----- **End Riff A**

TAB

*Chord symbols reflect overall harmony.

Verse

Gr. 1: w/ Riff A (2 times)

Em

C D Dsus4 D C

1. Some-where in the dis - tance _ I hear the bells _ ring. Dark-ness set-tles on _ the town _ as the

Em

C D

Dsus4 D

chil-dren start to sing. _

And the la - dy a-cross the street, _

she shuts out the night. _

A

Gr. 2

let ring -----

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C Em

cast of thou - sands wait - ing, as she turns out the light. — But it's

10 10 10 10
8 8 8 8
0 0 0 0

Chorus

Gtr. 1: w/ Riff A (2 times)

Em C D Dsus4 D C Em

too late, too late, too late, too late — for love. —

12 12 12 12

Gtr. 2 tacet

C D Dsus4 D C Em

Too late, too late, too late, too — late. —

12 12 12 12

Verse

E5

C D Dsus4 D

2. Lon - don boys are gaz - ing, — girls go hand in hand. — A

12 12 12 12

*Gtr. 3 (dist.)

Rhy. Fig. 1

f

12 12 12 12

*Doubled throughout

Musical notation for the first system. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are "pock - et full of in - no - cence, their en - trance is grand. The". Above the vocal line, the chords C and E5 are indicated. The guitar line is in treble clef with a key signature of one sharp. It shows a sequence of fret numbers: (4/5), 2/3, 0, 0.

pock - et full of in - no - cence, their en - trance is grand. The

End Rhy. Fig. 1

(4/5) 2/3 0 0

Gtr. 3: w/ Rhy. Fig. 1

Musical notation for the second system. The vocal line is in treble clef with a key signature of one sharp. The lyrics are "queen of the dream stands be - fore them all. She". Above the vocal line, the chords C, D, Dsus4, and D are indicated. The guitar line is in treble clef with a key signature of one sharp. It shows a sequence of fret numbers: 0, 0.

queen of the dream stands be - fore them all. She

C D Dsus4 D

Musical notation for the third system. The vocal line is in treble clef with a key signature of one sharp. The lyrics are "stretch - es out her hand as the cur - tain starts to fall. But it's". Above the vocal line, the chords C and E5 are indicated. The guitar line is in treble clef with a key signature of one sharp. It shows a sequence of fret numbers: 0, 0.

stretch - es out her hand as the cur - tain starts to fall. But it's

C E5

Chorus

Musical notation for the chorus. The vocal line is in treble clef with a key signature of one sharp. The lyrics are "too late, too late, too late, too late for love.". Above the vocal line, the chords E5, C, D, Dsus4, D, C, and E5 are indicated. The guitar line is in treble clef with a key signature of one sharp. It shows a sequence of fret numbers: 0, 0, 2/3, 2/3, 4/5, 4/5, 5/5, 5/5, 4/5, 4/5, 2/3, 2/3, 0, 0.

too late, too late, too late, too late for love.

E5 C D Dsus4 D C E5

Musical notation for the fourth system. The vocal line is in treble clef with a key signature of one sharp. The lyrics are "Too late, too late, it's too late, too late.". Above the vocal line, the chords C, D, Dsus4, D, C, E5, and C5 are indicated. The guitar line is in treble clef with a key signature of one sharp. It shows a sequence of fret numbers: 0, 0, 2/3, 2/3, 4/5, 4/5, 5/5, 5/5, 4/5, 4/5, 2/3, 2/3, 0, 0.

Too late, too late, it's too late, too late.

C D Dsus4 D C E5 C5

Rhy. Fig. 3

Musical notation for the fifth system. The vocal line is in treble clef with a key signature of one sharp. The lyrics are "Too late, too late, it's too late, too late.". Above the vocal line, the chords C, D, Dsus4, D, C, E5, and C5 are indicated. The guitar line is in treble clef with a key signature of one sharp. It shows a sequence of fret numbers: 0, 0, 2/3, 2/3, 4/5, 4/5, 5/5, 5/5, 4/5, 4/5, 2/3, 2/3, 0, 0.

Too late, too late, it's too late, too late.

C D Dsus4 D C E5 C5

P.M. - 1

Interlude
Am

F/A

C5

(Oh. _____) Oh. _____

Rhy. Fig. 4

End Rhy. Fig. 4

P.M. ----- P.M. --- P.M. --- P.M. --- P.M. --- P.M. --- P.M. ---

Gtr. 3: w/ Rhy. Fig. 4
Am

1.

F/A

C5

2.

F/A

C5

Oh. _____ Oh. _____ Oh.) _____ yeah,

Guitar Solo

Gtr. 3: w/ Rhy. Fig. 2 (2 times)

E5

C

D

Dsus4

D

C

E5

yeah. _____

Gtr. 4 (dist.)

f

14 14 14 15 14 (14) 12 14 14 (14) 11 12 12 12 11 12 11 12 (12) 0 2 0 2 4 3

E5

C

D

Dsus4

D

4 2 0 2 2 (2) 13 12 12 12 12 12 14 12 12 14 (14) 12 15 16 19 (19) 12 15

C E5

Verse

Gtr. 1: w/ Riff A (2 times)

Gtr. 4 tacet

Em

C D Dsus4 D C

3. Stand - ing by the trap - door, a - ware of me and you, the act - or and the clown, they're

Gtr. 3

Em

C D Dsus4 D

wait - ing for their cue. And there's a la - dy o - ver there, she's act - ing pret - ty cool, but

Gtr. 2

let ring -

Gtr. 3

dim.

C Em NC

when it comes _ to play - in' life, she al - ways plays the fool. But it's

w/ bar

f

P.M. ---

(0) 0 0 5 7

Chorus

Gtr. 2 tacet

Gtr. 3: w/ Rhy. Fig. 2

E5

C

D

Dsus4

D

too late, too late, it's

mp

let ring ---

14 12 12 14 12 14 14 (14) 12 12 12 X 15 14 15 14 15 14

C E5

too late, too late for love.

8va-----

loco

fdbk.

P.H.-----

2 (2) 2 2 0 2 0 2 0 3

Pitch: F#

C D Dsus4 D

Too late, it's too late,

1/4 1/2

5 2 2 4 5 7 (7)

C E5 C5

too late, too late.

P.H.

1 0 2 2 (2) 0 2

Pitch: D

Interlude

Gtr. 3: w/ Rhy. Fig. 4 (4 times)

Gtr. 4 tacet

Am

F/A C5 Am

(Oh. _____ Oh. _____ Oh. _____)

F/A C5 Am F/A C5

Oh. _____ It's a lit - tle too late, Oh. _____ Oh. _____ much too

Am F/A C5

late. _____ Oh. _____ Oh.) _____ Can you see it's all too

Em

A5 B5 C5

B5

Em

A5 B5 C5

B5



Gr. 4

 f $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$

Gtr. 3

Em

A5 B5 C5

B5

E5

A5 B5 C5 G5 D5

A5

Yeah! _____

It's too late. _

Outro-Chorus

Gtr. 3: w/ Rhy. Fig. 2 (till fade)

E5

C

D

Dsus4

D

(Too late, too late,

Gtr. 4

mf

Harm.

fdbk.

14 12 14 12 14 12 14 12 14 12 14 12 14 12 11 (11) 1/2 (11) 0 0 2

C E5

too late. Too late for love.

(2) 2 2 2 (2) 0 2 4 2 0 2

C D Dsus4 D

Too late, Yeah, yeah. too late, Yeah.

12 15 12 15 12 15 12 15 12 15 12 15 12 15

C E5

too late, too late. It's what it's all a - bout.

P.H.

15 15 15 12 14 14 12 14 12 12 12 12 14 12 14

Begin fade

C D Dsus4 D

Too late, too late,

C E5

too late. Too late for love.

C D Dsus4 D

Too late, Too late, too late, Too late.

Fade out

C E5

too late, too late.)

P.H. P.H.

from *Hysteria*
Women

Words and Music by Joe Elliott, Phil Collen, Richard Savage, Richard Allen, Steve Clark and Robert John Lange

Intro
 Moderately slow Rock ♩ = 92

(Synth.) 4 sec. N.C. Gtr. 1 (dist.) *mp*

TAB

E5 C5 D5

Voc. Fig. 1

(Ah, ah.)

Gtr. 1 Riff A End Riff A

f

TAB

Gtr. 2 (dist.) *f*

w/ bar w/ bar

TAB

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Gtr. 1: w/ Riff A (2 times)

Em

C

D⁶

Em

C

D⁶

End Voc. Fig. 1

Ah, ah. Oo, we, oo, oo, we, oo.

Rhy. Fig. 1

End Rhy. Fig. 1

*Gtrs. 2
& 3 (clean)

mf

w/ bar w/ bar w/ bar w/ bar

0 8 9 9 7 8 9 10 10 8 0 11 12 12 10 0 8 9 10 10 8 0 11 12 12 10

*Composite arrangement

Gtr. 2 tacet

** Em7

Cadd9

D5

Oo, we, oo, oo, we, oo.)

Gtr. 1 8va----- loco

Harm.----- w/ bar w/ bar Harm. w/ bar-----

5 5 0 5 (5) -3 1/2

Pitch: B G D

Gtr. 3 w/ bar w/ bar

let ring----- let ring-----

2 0 3 (3) 2 0 3 3 (3) 0

**Chord symbols reflect overall harmony.

Verse

Gtrs. 1 & 3 tacet

E5

E5

1. In the be - gin - ning, --

**w/ echo set for quarter-note regeneration w/ 3 repeats, starting on beat 4 1/2 throughout Verse.

God made the land. Then He made the wa -

Gtr. 3 tacet
C5

Gtr. 1 Rhy. Fig. 2

End Rhy. Fig. 2

w/bar

w/bar

w/bar

f

Gtr. 2 Rhy. Fig. 2A

 End Rhy. Fig. 2A

Ent

Em G5

Lots of pret - ty wom - en.

*Gtrs. 1 & 2

1/2

1/2

*Composite arrangement

Em G5

Wom-en, wom-en. Lots of pret-ty wom-en.

1/2 1/2

3 0 0 0 0 0 3 0 0 0 0 0 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

A5 C5 D5

Men, ___ men.) ___ They can't live with - out ___ them. ___

To Coda


3 5 5 3 5 5

Interlude

Bkgd. Voc.: w/ Voc. Fig. 1
Gtr. 1: w/ Riff A (2 times)
Gtr. 2: w/ Rhy. Fig. 1 (2 times)
Em

Gr. 2: w/ Rhy. Fig. 1 (2 times)

Em C D⁶₉ Em C



2. And in the gar - den, — lust be - gan, — the an - i - mal in -

Gtr. 2 tacet

- stinct, the wan - ton man. She fed him with a

Gtr. 2

mf

Em7 D/E C/E Em

hun - ger, _____ an ap - pe - tite, and fill - ing with e -

Gtr. 3

Bass line fret numbers: 8 7 9 | 7 7 | chord | 8 0 4 5

Dsus4/E D/E C/E Em

mo - tion, he took a _____ bite. _____ It was a one part

Bass line fret numbers: 8 7 7 | 7 7 | chord | 8 0 4 5

Pre-Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A
Gtr. 3 tacet
C5

D.S. al Coda

D5 Dsus4 D

love, _____ one part child, one part love, one part wild. _____ I give you... —

Coda

Bridge

Cadd9 G/B Cadd9

A5 N.C. E5

Cadd9 G/B Cadd9

Skin on skin, _____ let the love be - gin. _____ Wom - en! _____

Gtrs. 1 & 2

Bass line fret numbers: 5 5 5 | 2 0 3 | 2 0 | 5 5 5 | 5 2 5 | 15

Guitar Solo

E5

G/B C5 D5 C5

G5 D/F# E5 D5

G5 D/F# E5

C5

D5

E5

Gr. 4
(dist.)

8va

loco

mf

hold bend

Gtrs. 1 & 2

w/ bar

w/ bar

G/B C5D5 C5

G5 D/F# E5 D5

G5D/F# E5 C5

D5

It was a one part

w/ bar
grad. dive

w/ bar

P.H.
w/ bar

P.M.-----

15ma

loco

17

16

17

16

17

16

17

16

17

16

17

16

17

16

17

16

17

16

17

16

17

16

17

16

17

16

17

16

17

16

w/ bar

w/ bar

w/ bar

w/ bar

*As before,
next 4 meas.

Pre-Chorus

Gtrs. 1, 2 & 4 tacet

C5

D5

love, — one part wild, one part lov - er, a one part

B5

B(#5)

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A

C5

child. A whole lot - ta fi - re, a lit - tle bit of ice. — A whole lot - ta

D5

Dsus4

D

N.C.

Breakdown

N.C.

some - thing you can't sac - ri - fice. — I give you... — Hair, eyes,

skin on skin. Legs, thighs. What's that spell? What's that spell?

Legs, — thighs. — (What's that spell? What's that spell? What's that spell? What's that spell?)

E5

G5

(Wom - en, wom - en.) Oh. — Oh. —

spell?)

Gtrs. 1 & 2

spell?)

w/ bar

*w/ echo set for quarter-note regeneration w/ 1 repeat.

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (2 times)
 Gtr. 4: w/ Riff A (2 times)

Em

C5

D5

Wom - en, wom - en. all a - round the world.

Em

C5

D5

Wom - en, Wom - en. wom - en. Oh, we can't live with - out them.

E5

C5

D5

Wom - en, wom - en. Oh!

Gtr. 4

mf

P.M. -----

1 12 15 9 10 12

Gtrs. 1 & 2

1/2 3 5 7 9 10 12

Outro-Guitar Solo

Bb5 F/A Bb5 C5 F/C C5 D5

Gtr. 4

Gtr. 1

Gtr. 2

Bb5 F/A Bb5 C5 F/C C5 D5

E♭5 B♭7/D E♭5 B♭5 F/A B♭5 F5

Gtr. 4

The image shows handwritten musical notation for a guitar solo. The top staff is in treble clef with a key signature of one sharp (F#). Above the staff are chord markings: E♭5, B♭7/D, E♭5, B♭5, F/A, B♭5, and F5. The notation includes eighth notes, quarter notes, and slurs. A wavy line indicates a vibrato effect over several notes. The bottom staff contains fret numbers: 15, 15, 16, 15, 13, 11, 13, 14, 13, 13, 13, 13, 13, 13, 13, 13. An upward arrow labeled '1/2' points to the first '15'. Wavy lines above some fret numbers indicate vibrato.

Gtrs. 1 & 2

Handwritten musical notation for guitar tracks 1 and 2. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with some measures containing beamed eighth notes. The guitar part is indicated by a 'G' on a string line below the staff.

Handwritten musical score for guitar, featuring a treble clef, key signature of one sharp (F#), and a 12-measure melody. The score includes a guitar-specific notation system with fret numbers and a bass line. The melody is written on a treble clef staff with a key signature of one sharp. The guitar-specific notation is written on a staff with a key signature of one sharp, showing fret numbers for each note. The bass line is written on a bass clef staff, showing fret numbers for each note. The score is divided into two systems, each with a treble clef staff and a guitar-specific notation staff.

System 1 (Measures 1-6):

- Chords: C5, G/B, C5, G5, D/F#, G5, D5
- Fret numbers (Guitar-specific notation): 17, 15, 17, 15, 15, 15, 15, 14, 15

System 2 (Measures 7-12):

- Fret numbers (Guitar-specific notation): 10, 10, 10, 10, 10, 10, 10, 10, 10, 10, 10, 10

ANIMAL

ARMAGEDDON IT

BRINGIN' ON THE HEARTBREAK

FOOLIN'

HIGH 'N' DRY (SATURDAY NIGHT)

HYSTERIA

LET'S GET ROCKED

LOVE BITES

PHOTOGRAPH

POUR SOME SUGAR ON ME

ROCK BRIGADE

ROCK OF AGES

ROCK! ROCK! (TILL YOU DROP)

ROCKET

TOO LATE FOR LOVE

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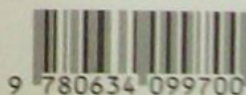
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